

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **TENTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 147-149

DRAGONFIRE,
REMEMBRANCE OF THE DALEKS
AND THE HAPPINESS PATROL

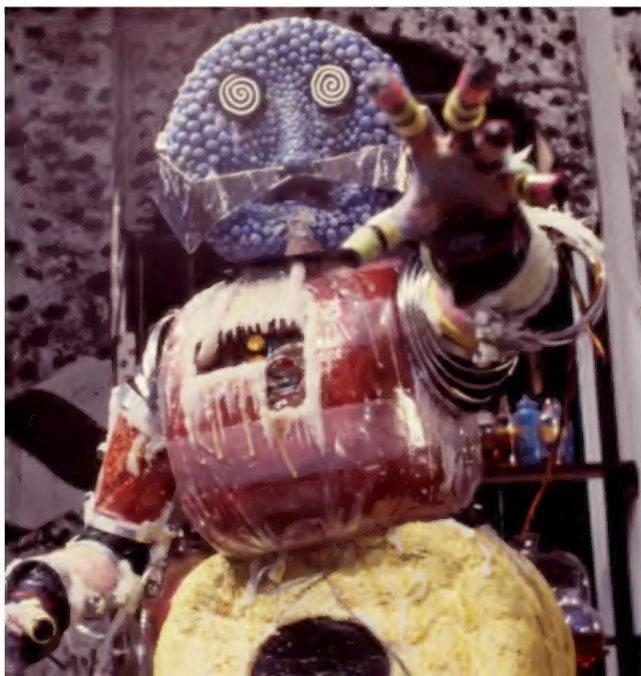




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DRAGONFIRE

REMEMBRANCE OF THE DALEKS

THE HAPPINESS PATROL

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Welcome

In *Doctor Who*, change is an essential part of the series' longevity. Changes in logo, changes in theme music, production techniques, producers, Doctors and, of course, companions.

Perhaps more than a change of Doctor, the arrival of a new companion can provide a fresh way of examining the show; we're looking at this mad man in a box through new eyes. They are, after all, our route into the Doctor's world.

This volume of *Doctor Who – The Complete History* sees the departure of Mel, played by Bonnie Langford, and the arrival of Ace, played by Sophie Aldred. In a rare occurrence, the two characters crossover in the same story, *Dragonfire* [1987 – see page 6].

I've always liked Mel. She's the perfect *Doctor Who* companion – loyal, brave, bright and gutsy, always happy to get stuck in with the latest adventure. And in Bonnie Langford, *Doctor Who* was graced by one of its most talented performers. Behind-the-scenes events during a turbulent period in the series' history often overshadow what's

happening on screen, but Bonnie is never less than brilliant as Mel. She brings an appealing energy to the character and is unfailing in doing what the scripts ask of her.

Dragonfire also welcomes Sophie Aldred to the *Doctor Who* family as Ace. It's a significant moment in the history of the show; Ace is street-smart and comes from an urban inner-city background. The character was a conscious attempt by the production team to introduce a companion who represented a more contemporary outlook that could chime with its younger viewers.

Fast-forward to 2005 and *Rose* [see Volume 48], where Billie Piper's Rose Tyler can be seen as a natural continuation of the work begun back in 1987.

Mel and Ace might be very different companions, but they worked well together in *Dragonfire*, and in recent years it's been a delight to hear them reunited as companions in Big Finish's range of Seventh Doctor audios.

Speaking of the Seventh Doctor, it's here that Sylvester McCoy *finds* his Doctor. As the series celebrated its 25th anniversary, *Remembrance of the Daleks* [1988 – see page 48] stands as a true classic giving us a more proactive, even darker Doctor. It's a theme that extends into *The Happiness Patrol* [1988 – see page 106], allowing Sylvester to explore a different side to the character beyond playing the spoons and mangling proverbs. It's easy to see why the Seventh Doctor remains so popular 30 years after making his debut.

Mark Wright – Editor

Below:
Contrasting companions – Ace takes over from Mel.





'ACE IS STREET-SMART AND
COMES FROM AN URBAN
INNER-CITY BACKGROUND.'



DRAGONFIRE

► STORY 147

Arriving on Iceworld, the Doctor and Mel find themselves teaming up with Glitz and new friend Ace to find the fabled Dragonfire treasure. But the sinister Kane will stop at nothing to find it first...



'KANE MUST COUNT AS ONE
OF THE MOST MEASURED
AND PATIENT VILLAINS IN
THE SERIES' HISTORY.'

Introduction

Doctor Who often takes us to alien worlds, but for obvious budgetary reasons it rarely takes us to a bustling spaceport full of alien creatures. There are precious few examples from the relatively well-funded twenty-first century episodes. There were fun scenes in *The Long Game* [2005 – see Volume 49], *The End of Time Part Two* [2010 – see Volume 62] and *The Pandorica Opens* [2010 – see Volume 66], but it's perhaps only *The Rings of Akhaten* [2013 – see Volume 73] that took this concept to extremes. Back in the 1980s, *Dragonfire* made a brave attempt to conjure up an exotic alien outpost. Perhaps making a virtue of their limited resources, this trading colony had a fun twist. Given the chilly nature of this story's villain, the base on Svartos was called Iceworld – a kind of freezer centre in space. The logic presumably being, that if you have to wait 3,000 years to exact your revenge, you

might as well sell a few fish fingers in the meantime.

We can only presume that the business enterprise Kane set up on the planet where he was imprisoned was designed to fund the army of mercenaries that he'd been keeping on ice, until it was time to return home. This is, to be honest, an amusingly pragmatic approach. Kane must count as one of the most measured and patient villains in the series' history. Or, if we're being uncharitable, slow – considering that the 'Dragonfire', the means of his liberation, was right under his nose all that time, and the Doctor managed to retrieve it in the space of an afternoon.

Of course, Kane's most notable characteristic was his low body temperature. But in that regard he was similar to other frosty aliens we'd seen over the years. Like the Ice Warriors, Kane became sluggish if he got too hot. Like the Cryons, seen in *Attack of the Cybermen* [1985 – see Volume 40], he melted when exposed to high temperatures.

Dragonfire also saw the return of Sabalom Glitz, last seen in *The Trial of a Time Lord* [1986 – see Volume 42], duped into doing Kane's dirty work. It's almost certainly coincidental, but it would seem that Glitz's endeavours always seem to involve venturing underground to retrieve some priceless treasure. On this occasion, however, instead of a homicidal robot standing in his way, it was a fire-breathing dragon! Well, sort of...

Dragonfire aspires to be serious science-fiction, but in the midst of its cryogenics, star charts and biomechanoids, there is still something familiar and traditional. ■

Left:
Tony Selby
returned to
Doctor Who
as Glitz in
Dragonfire.



PART ONE

In a fog-enshrouded chamber in the Iceworld colony of the planet Svartos, Kracauer welcomes a new batch of press-ganged mercenaries. One of them escapes into the Restricted Zone where he faces the sinister Kane, who kills him with his glacial touch. [1]

The TARDIS lands in the Iceworld freezer centre. The Doctor and Mel enter a café, where they are reunited with the nefarious Glitz. Belazs, one of Kane's subordinates, arrives to remind Glitz that he owes Kane 100 crowns. She threatens to confiscate Glitz's ship, the *Nosferatu*. [2]

Mel is intrigued when the waitress, Ace, mentions a dragon living in the passages under Iceworld. It is supposed to be guarding a fabulous treasure – and Glitz has a map of the lower levels. He is unaware that Kane has provided him with the map, which has a tracking device in the seal.

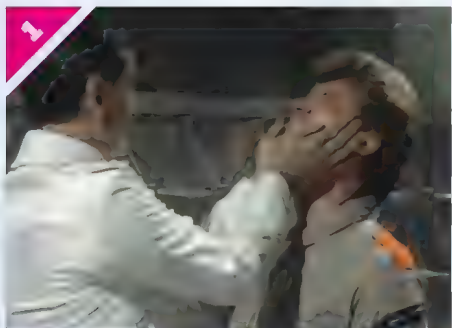
Belazs asks Kane if she can have Glitz's spacecraft. He reminds her that, for as long as she bears his mark, he owns her.

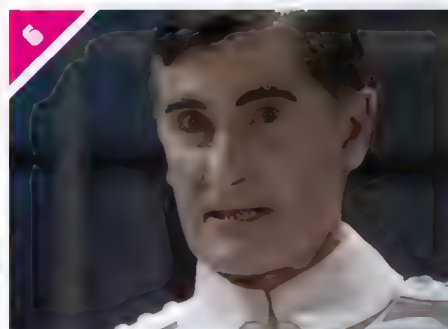
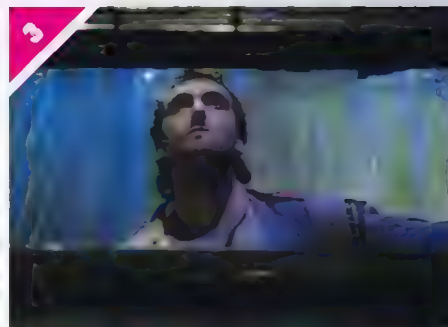
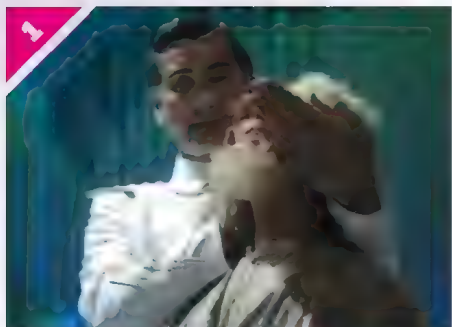
Ace has an altercation with a finicky customer, pouring a milkshake over her head. [3] She gets fired and returns to her quarters with Mel. Mel learns that Ace is from Earth and was brought to Svartos in a time storm. Hearing an announcement about an ice-jam in the docking bay, Ace helpfully goes and unlocks the jam by blowing it up with 'Nitro-9' explosive.

The Doctor and Glitz explore the lower levels, and the Doctor notices the crystals contain opto-electronic circuits. [4]

Belazs arrests Mel and Ace and takes them to Kane. He offers Ace a position in his army of mercenaries. [5] She refuses and escapes with Mel into the lower tunnels, where they are confronted by a smoke-breathing dragon!

The Doctor and Glitz are separated. Coming to a precipitous chasm, the Doctor climbs down... [6]





PART TWO

The dragon fires at Mel and Ace with laser beams. They run.

Kane re-animates his mercenaries and sends them into the tunnels.

Glitz finds the Doctor and helps him down to a ledge. Glitz tells the Doctor that he has decided to hijack the *Nosferatu* – unaware that Belazs is monitoring their conversation.

An artist makes an ice sculpture of Kane's former criminal associate, Xana. When the sculpture is finished, Kane kills him. "Gaze on it and die fulfilled!" [1]

The Doctor distracts the guard outside the *Nosferatu*. [2] Glitz slips inside, only to find Belazs lying in wait. The Doctor enters and distracts her, enabling Glitz to grab her gun.

Mel and Ace are stalked in the tunnels by Kane's zombie-like mercenaries. [3]

Belazs conspires with Kracauer. If they don't kill Kane first, he'll kill them. Belazs

has realised that Kane depends on cold for survival.

Ace confides to Mel that her real name isn't Ace, it's Dorothy. [4]

While Kane rests inside his refrigeration unit, Kracauer raises the temperature.

The Doctor and Glitz find Mel and Ace, but they run into one of Kane's men. The dragon appears, blasts the mercenary and beckons for them to follow.

Kane awakes. He is incensed to see that the statue has melted and kills Kracauer before lowering the temperature.

The dragon shows the Doctor and his friends a recording explaining that Kane was exiled to Svartos as punishment for his crimes. [5]

Kane tells Belazs that she may have leave of him – before killing her.

The Doctor realises that the dragon isn't merely guarding the treasure, it is the treasure. Its head opens, revealing the Dragonfire crystal.

Kane has been listening in: "The Dragonfire shall be mine!" [6]

PART THREE

Kane despatches two guards, McLuhan and Bazin, to eliminate the dragon and bring back its head.

The Doctor sets off with the dragon, leaving Glitz with Mel and Ace. Mel suggests they play 'I spy'.

Kane revives his army and tells them to spread terror through the upper levels. [1]

The dragon takes the Doctor to the 'ice garden' where a star chart shows the position of Kane's home planet, Proamon. The Doctor notices that the chart is thousands of years out of date. [2]

Glitz leaves Mel and Ace to fetch some explosive from his spaceship.

Kane's mercenaries burst into the Iceworld café and kill the manager. Nearly all the customers flee into the *Nosferatu*. Glitz arrives in time to see his spaceship take off and explode. [3]

In the TARDIS, the Doctor discovers that Proamon no longer exists.

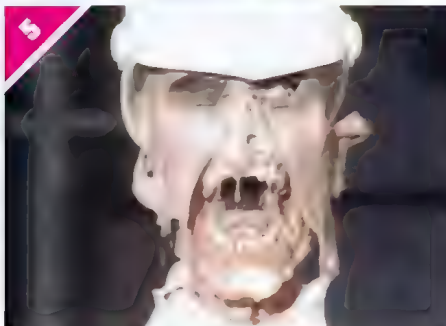
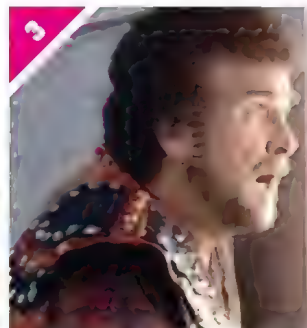
McLuhan and Bazin kill the dragon but are blasted by the Dragonfire crystal.

Ace returns to her quarters only to find Kane waiting for her.

The Doctor and Mel find the dragon and the Doctor removes the Dragonfire. They return to Iceworld. Kane uses the public address system to inform them that Ace is now his prisoner. He offers to exchange her for the Dragonfire. The Doctor brings the crystal to the control room; placed on the console, it activates a star-flight drive. Iceworld is a spaceship! [4]

The Doctor informs Kane that it is too late for him to take his revenge. Kane checks the navigational equipment and discovers that Proamon has been destroyed. Grief-stricken, Kane exposes himself to unfiltered sunlight and melts away horribly. [5]

Mel tells the Doctor it is time for her to be going. [6] She joins Glitz to keep him out of trouble, while the Doctor has a new companion – Ace!



Pre-production

Searching out new writers upon his appointment as script editor of *Doctor Who* in January 1987, Andrew Cartmel recalled both Malcolm Kohll and Ian Briggs, with whom he'd worked at the BBC Script Development Unit, both were invited to submit ideas for the forthcoming 1987 series. Briggs was also recommended by Tony Dinner at the Script Unit.

After reading drama at Manchester University, Ian Briggs worked in theatre lighting and design, freelancing for the Royal Court and some film companies; he had also approached the *Doctor Who* script editor with some ideas in the early 1980s. In 1986 he joined the Script Unit, where he assessed the development potential

of unsolicited scripts – something which taught him a great deal about what not to write himself. *Doctor Who* would be his first television work.

Briggs' first idea was called *Chim the Drone* or *Drone the Chim* and was a very traditional story in which the Doctor sided with a rebel group against tyranny; this did not excite the producer or the script editor as it used many clichés.

Briggs' second script idea was a deliberately outlandish premise. This was set at a galactic hyper-store where all items of merchandise bore talking price labels which could negotiate with a potential buyer. The store was controlled by a figure who kept himself plugged into life-support machines, and who saw the potential in exploiting the infinite

Above:
What secret does the Dragon carry?

interior dimensions of the TARDIS in a land-scam... until the Doctor collapsed the galactic economy by resetting all prices to zero. Cartmel liked the imagination, but producer John Nathan-Turner deemed the story unacceptable. 1987 had also begun with the show's co-star, Bonnie Langford, informing Nathan-Turner that she would probably leave at the series' end; the actress had assumed that she would only do two years with *Doctor Who* being her 'summer job' and, feeling that there was no further character development, asked if Mel could be killed off. Pondering a replacement character, Nathan-Turner elected to keep his options open by ensuring that the year's last two serials both incorporated potential female companions. Cartmel also felt that the original conception of Mel having a scientific background had been forgotten. On Monday 26 January, Cartmel and Nathan-Turner issued a character outline for Alf, a teenage girl from 1980s London. Alf would be working on a supermarket checkout prior to being whisked away to a distant galaxy by a time storm; she'd be working on a checkout once more when the Doctor first met her. Keen for adventure, Alf would quit her job after pouring a

drink into her till. She was to be uneducated but sharp, with a teenager's stropiness; Cartmel envisaged a tough, post-*Aliens* character in contrast to Langford's Mel and was inspired by some of the female characters depicted in the alternative comics title *Love & Rockets*.

Briggs' second script idea was a cartoonish tale, *Absolute Zero*, which stemmed from the concept of a trading colony which got colder



Right:
The Doctor and Mel are looking for the Dragonfire.

the further people went into it. Retitled *Pyramid in Space* and then *The Pyramid's Treasure* after *Absolute Zero* was deemed pretentious, it was set on an ice planet – a backdrop which had always appealed to Briggs – and concerned a 14-year-old financial genius who ran a business empire alongside an obsequious sidekick called Mr Spewey. The plot revolved around a treasure hunt where the 'treasure' would be revealed to be a creature only capable of living in freezing conditions. At one point the villain was called Fatboy and wore a Hawaiian shirt... which Cartmel removed so as not to offend Nathan-Turner, who favoured such attire.

Cartmel showed the storyline to Nathan-Turner on Wednesday 4 March; the producer disliked it. This submission was closer to Cartmel's needs, but was still felt to be too comic. It was established that the two three-part serials ending the 1987 series would be written by Kohll and Briggs; Kohll's script would be comic and Briggs' serious in tone. Briggs was asked to take elements of his submission and construct a more sober storyline. The two stories would be made effectively as one production; Kohll's *Delta and the Bannermen* [1987 – see Volume 43] would be recorded first, entirely on location, and *The Pyramid's*

Connections: **Reading Dilemma**

▶ The Doctor is seen reading a copy of *The Doctor's Dilemma*, a 1906 play by George Bernard Shaw (1856-1950). This was the start of a running gag centred around the Doctor's various reading choices. The copy of the play is a Penguin edition.





Treasure would then be made totally in studio. Briggs was formally commissioned to write a storyline on Monday 9 March. Following Sylvester McCoy's casting as the Doctor in late February 1987, Briggs was shown the actor's audition, but recalled William Hartnell's irascibility and Patrick Troughton's mercurial qualities when writing for the Doctor.

Meet Ace

At this point it was thought that the series would end with Kohll's serial, with the tomboyish Ray becoming Mel's replacement. With no reason to use Alf, Briggs decided to develop his own teenage character; however, he liked the character outline for Alf and used the outline to fuel his imagination in creating a supporting character for his serial. He dropped the girl-with-a-boy's-name gimmick after talking to teenagers from Perivale whom he was teaching at Questors Youth Theatre in Ealing and listening to the words they used to express delight – “well good”, “mega” and “ace”. Ace became his new character's name.

The basic narrative detailed in the outline for *The Pyramid's Treasure* was delivered to deadline on Monday 23

March and was close to the final programme, opening with a sequence in which a psychopath signing up as a frozen mercenary ‘gets cold feet [sorry...]’ and ran into the villainous Hess, whose body temperature was minus 250 degrees centigrade. The setting was the Pyramid, a structure the size of a small planet drifting in the shadow of a larger world which was run by Hess as a frozen goods trading centre. The Doctor and Mel arrived in the cafeteria section where they met Ace, a North London teenager blown to the Pyramid months before in a time storm. The Doctor's questions were interrupted by an intergalactic bounty-hunter-cum-pirate called Razorback (or Swordfish at one point), who had been contracted by Hess to locate something valuable using a treasure map. Hess met the Doctor and was impressed by his history of fighting monsters – a necessary skill, if legends of an ice monster which guarded the treasure prove to be true – and allowed the Doctor to join Razorback. However, Hess offered Razorback a bonus if the Doctor should have an “accident” once the treasure was located. The Doctor and Razorback found relics of an ancient alien civilisation frozen into the Pyramid.

Razorback's refusal to take “girls” with him left Mel with Ace, whom the former disliked. They discovered both Hess' arrangement to kill the Doctor and the frozen army of mercenaries – which Hess released, intending that they would kill the girls before they could reach the Doctor. The Doctor, Razorback, Ace and Mel cornered the ice creature in a refrigeration bay where the heat from the refrigeration

Connections: Glitz, Glitz, Sabalom Glitz



► The last time audiences saw Sabalom Glitz, he was trapped in the Master's TARDIS which was caught within the Time Lord Matrix at the climax to *The Trial of a Time Lord Part Fourteen* [1986 – see Volume 42]. How he escaped his tricky predicament is not known.

units melted it, revealing a skeleton of priceless crystals; the creature was the missing component of an opto-electric circuit that would focus the Pyramid's energy and give Hess immense power. Razorback joined forces with the Doctor, but Hess discovered their trickery and located the crystals himself. The Doctor let Hess complete the circuit, powering the drive of the Pyramid – an enormous alien war vessel. However, as the Pyramid left the planet's shadow, the crystal circuitry focused the sun's rays on Hess, melting him.

In the closing sequence, Briggs indicated that Razorback would continue roaming the stars; Ace would be devastated to see the Doctor and Mel leave, but was too stubborn to admit this. Mel hinted to the Doctor that Ace wanted to join them, but the Doctor deliberately ignored her: 'Ace is biting back the tears, when Razorback turns back to her and grumpily asks if she's going to stand hanging around all day. Ace's eyes light up, and she races after him, yelling, "Ace!!!"

Accepting the storyline for development, Nathan-Turner suggested that Razorback was similar to Sabalom Glitz, a galactic rogue created by the late Robert Holmes for *The Trial of a Time Lord* Parts One to Four and Parts Thirteen to Fourteen [1986 – see Volume 42]; he had checked on the availability of Tony Selby, who had played Glitz, on Thursday 2 April. The director assigned to both Kohll and Briggs' stories was Chris Clough, previously responsible for the concluding six episodes of *The Trial of a Time Lord*. Clough contacted Tony Selby and, after a guest fee had been agreed and a payment made to Holmes' estate, Briggs developed the somewhat ruthless Razorback into the less-threatening Glitz.

Briggs' first script was commissioned on Thursday 2 April as *Dragonfire*, to be delivered on Monday 6 April. The first script came in two days late on Wednesday 8 April, and was liked by both Nathan-Turner and Cartmel; Parts Two and Three were duly commissioned on Monday 13. Briggs consciously designed his scripts as an adventure story for 13- to

Below:
Mel makes a
new friend...
Meet Ace.





14-year-olds which nevertheless retained the zany quality of his earlier ideas. He received a great deal of assistance from Cartmel; the first scripts were all very long, one running to 47 minutes.

Cinematic influence

Briggs' scripts drew from many cinematic sources. The alien cafeteria came from the cantina scene in George Lucas' 1977 *Star Wars*, while Richard Donner's 1978 *Superman* suggested holographic messages from dead characters. Both the death of Hess and the name of Glitz's ship were taken from the 1922 German movie *Nosferatu: Eine Symphonie des Grauens*, a thinly veiled version of *Dracula* in which the vampire ultimately crumbles to dust in the morning sun's rays. The other major influence was the 1939 movie *The Wizard of Oz*, which inspired elements of Ace. Briggs also drew upon dialogue from John Huston's 1941 *The Maltese Falcon*, which likewise detailed the hunt for a precious item.

Briggs was concurrently hard at work on Parts Two and Three, and these were delivered on Monday 13 and Thursday 16 April respectively

In Briggs' drafts, Ace took Hess' sovereign and became a uniformed mercenary, rebelling only when Hess wanted Mel frozen and turning fugitive

with her new friend. It was emphasised that the scar on Ace's hand would be a permanent reminder of a bad decision she could never undo, but this was felt to be too similar to Belazs' predicament. A recurrent theme of Briggs' story was loneliness, and how it impacted upon the Doctor, Hess and Ace. The notion of Hess emerging from a fridge was dropped when it was feared that it might encourage children to imitate it.

Rehearsal scripts for *Dragonfire* referred to it as Serial 7F/G; it became Serial 7G, but was noted as such because of its joint production alongside *The Flight of the Chimeron* (the new title given to *Delta and the Bannermen*, which would later be changed back once more). The original setting was the planet Tartros (revised to Svartos) and in particular 'Iceworld, a hemispherical structure formed from a crystalline lattice'. Briggs defined the garb worn in Iceworld as 'menacing white uniforms bearing the Iceworld insignia and the guards' names. Note: All Iceworld personnel including Hess, have a name patch on their uniform. Ace is the only exception.' It was noted that Arnheim, a freezer centre assistant, wore a less-military version of the uniform.

Ace was described as 'a rebellious-looking 16/17-year-old girl. Ace wears the Iceworld uniform, but she's still recognisably from Earth - 1987 vintage. She wears a street-suss air, and she seems to be incessantly bouncing to some rhythm in her head. The name patch on her uniform has been torn off.'

Left:
Glitz to
the rescue!

Connections: Gordon who?

▶ Ace's use of the exclamation "Gordon Bennett!" has its origins in the name of James Gordon Bennett Jr (1841-1918). Bennett inherited the *New York Herald* newspaper from his father, James Gordon Bennett Sr. Bennett Jr courted controversy and scandal throughout his life, and his name became synonymous with an exclamation of surprise or annoyance.



'IT WAS DECIDED THAT THE END OF THE EPISODE SHOULD END ON THE DOCTOR'S LITERAL CLIFFHANGER.'

In the freezer centre, Briggs suggested advertisement displays (eg, Iceworld Free Range Phoenix Eggs – 19.95 per Megagram), the use of muzak and PA announcements (a promotion for ‘antigravity lingerie’, for example). One of the Announcer’s first announcements was “Miss Kael to Checkout 1012 please”, referring to New York film critic Pauline Kael, author of a controversial essay about *Citizen Kane*. The refreshment bar was described as ‘a cross between a cafeteria and a Wild West saloon: a saloon bar with chrome and formica furniture. The atmosphere is that of a frontier post.’ Ace would reprimand Glitz (described as ‘an intergalactic rogue right down to the asteroid dust on his boots’) for trying to palm her off with nebulous shillings; originally, Glitz borrowed a 10-crown note from the Doctor to pay his bill, but this was cut very early on. Ace remarked how much she would like to send her boss, Mr Anderson (as initially named in the dialogue) to join the dragon. Remarking upon the dragon hunt, the Doctor said: “If we were searching after an everyday dog or rabbit, it wouldn’t be half as exciting!” At this point, the Seventh Doctor still recited garbled quotes, which were later removed

(“Faint heart ne’er won a sow’s ear”, for example). Also in the script for Part One, Briggs made a comment about the guards’ weaponry: ‘Note: Throughout, guns are of the pulse-beam variety, not continuous beam. And the pulses explode on impact.’

In the scene where Hess threatened Belazs, Hess grabbed Belazs’ hand and forced it onto a control desk. He then brought his other ungloved hand down towards hers, at the last moment pressing his hand down alongside hers to give a hiss of cold on the desk’s surface. In this version, Glitz deliberately gave the Doctor the slip and followed the trail to the Ice Gardens; this led to a scene of Glitz in the crystal chamber which was cut prior to rehearsals. Part One’s rehearsal script ended with the creature advancing on Mel and Ace, noting that Mel’s ‘screams are topped by the familiar crescendo of the final credits’. It was decided that the episode should end on the Doctor’s literal cliffhanger, (precipitated by his hearing Mel’s scream). However, during rewrites, the narrative of how the Doctor, following the map, climbed down the ice face to a walkway below, was lost.

Part Two

In Part Two, the Doctor/Glitz conversation at the foot of the ice was shortened, and Hess’ speech to the sculptor was extended (but cut on recording). Briggs described Glitz’s frozen crewmates graphically: ‘Their expressions are dull and empty, full of mindless, psychopathic violence... one of them twitches slightly in an involuntary spasm... The effect is that of an army of corpses’. Numerous pieces of dialogue were tightened up, including some between the Doctor and Glitz as they approached Arnheim, and also between Glitz and Belazs in the *Nosferatu* (at the end of this,

Left:
Adventurers
together.



Connections: Highbrow discussion

► The Doctor and a guard discuss the existence of Plato. Plato was a philosopher who lived in Classical Greece from around 428 BC and was a student of Socrates, and in turn became a teacher to Aristotle. He laid the foundations for much of

Western philosophy, and died sometime around 348BC.



the Doctor and Glitz leave Belazs 'weeping bitterly' on the ground). Part Two described the Creature as: 'It's tall and skeletal with grey-white membranes... doesn't look like an organic creature at all. Its head is unnaturally large and is quite different in shape and orientation from the vertical oval of humans. Two narrow beams of fire radiate from its eyes...' Later when the Dragonfire was revealed: 'The Creature begins to unfold the sheath of its head.

Beneath, it reveals its skull – a glittering structure of gemstones, gold, platinum and other unknown metals. There seems to be a fire burning within the lattice.'

The sequences of Ace and Mel coming up against Pudovkin were expanded, but exchanges between Belazs and Kracauer were trimmed. Originally, when Hess agreed to give Belazs her freedom, he offered to shake hands – and all too late she realised that he was not wearing his protective glove. Hess' delight closed the script ('The crescendo of the closing credits comes soaring down over his triumph'). In the scene where Eisenstein (later renamed McLuhan) and Bazin removed the creature's head, Briggs' script asked: 'Should we actually see this? It may be better kept out of shot.' Originally, the Creature was referred to as a biomechanoid almost from its first appearance but this was shifted back later into Part Two. Mel commenting on how the TARDIS was dimensionally transcendental was also a later addition.

The child in Parts One and Three was unnamed in the rehearsal scripts, and the speaking female customer was to be the

child's mother, aunt or grandmother. A sequence showing Hess meeting the child but not harming her was also removed.

Originally, Ace had a stuffed dog mascot called Wayne, and some graffiti reading 'Ace 4 Wayne' would remind the girl that she was near her quarters, causing her to leave the Doctor and Mel. The sequence of Hess capturing Ace in her quarters was trimmed to a minimum. Later, when Glitz entered Ace's deserted room, he found her partly packed holdall containing both her explosives and Wayne (the room also contained 'the official photograph of Hess – to which Ace has added fangs'). Going to the cryogenics chamber, Glitz rigged up a booby-trap which the Doctor and Mel almost activated as they arrived, pursued by the frozen mercenaries led by Sarris (named after film critic and auteur theorist Andrew Sarris). It seemed that the boobytraps were useless, but transpired that Ace kept her most powerful explosive hidden in Wayne – which Glitz discovered when he hurled the dog at the zombies.

The scene of Ace entering the TARDIS for the first time was reworked, as was a lot

Right:

Sophie Aldred makes her *Doctor Who* debut as Ace.





of material towards the end of the episode. The original conclusion took place in the freezer centre. Glitz celebrated taking over Iceworld (naming it *Nosferatu 2*) and offered the Doctor a drink; the Doctor declined and offered Ace a lift, but she said she would always get a job somewhere. The Doctor said: "Yes... There's always jobs for waitresses. I know it's boring and tedious... But not everybody can go exploring the Twelve Galaxies and beyond..." Mel wanted the Doctor to take Ace with them, but the Doctor wanted her to go with Glitz. Ace was very upset as the Doctor hustled Mel into the TARDIS, but was determined not to show it; the Doctor knew that Ace would be safe with Glitz. The female customer entered, complaining about the Crab Nebula pasties being past their sell-by date, and only her child saw the TARDIS departing: 'The child's puzzlement and wonder is cut short by the crescendo of the: Final Credits.'

Auditioning Aces

For the role of Ace, 100 actresses auditioned; Sophie Aldred was ultimately successful. She had watched *Doctor Who* through childhood until she left home in 1982 and was a devotee of series such as *Thunderbirds* made by Gerry and Sylvia Anderson (sporting her own Fanderson badge on her costume).

Born in August 1962, Sophie Aldred studied drama at Manchester University.

She acquired an Equity card after work in touring cabaret, children's theatre and fringe work and was appearing in the chorus of *Fiddler on the Roof* in Manchester when she auditioned for *Doctor Who*; part of this was a scene by Briggs with Ace saying that she always felt that she did not belong which came from Part Two of his script. Aldred had originally auditioned at Union House on Monday 18 May for Ray in *Delta and the Bannermen* because she looked young for her age and could ride a motorbike, a key requirement for the character. The comment that she 'has own leathers' written on the back of her publicity portrait intrigued Chris Clough. At the same time, Aldred was also chosen to be a presenter on a BBC children's show, *Corners*.

Also seen for the parts of Ace and Ray were Angela Braby, Lynn Gardner, Sara Griffiths, Jane Hazlegrove, Caroline Mander, Helena Michell, Georgia Slowe, Cassie Stuart and Melanie Walters. The actress had a 30-minute discussion with Clough about children's theatre, and was recalled to read for Nathan-Turner on Tuesday 26 May along with Gardner and Stuart. Three weeks after that, Aldred had a message left backstage at the Manchester Opera House – where she was appearing in *Fiddler on the Roof* – to call her agent, which she assumed was about playing Ray. It was good news, she had been booked for three episodes of *Doctor Who* with a possibility of becoming a regular. It would be her first television work. Among the cast of *Fiddler* was regular Dalek operator John Scott Martin, who was one of the first people Aldred saw backstage after hearing the news of her casting. Martin handed her a card saying 'Welcome to the family'. In the second half of that night's performance of *Fiddler*, the musical's 'Chinese whispers'

Left:
Glitz poses a
dilemma for
the Doctor.

Right:
Kane and
Belazs.

scene had the cast passing the news of Aldred's casting between themselves. On hearing the news while on stage, the show's star Topol suddenly paused mid-performance and announced, "Well done, Sophie!" before the show continued. After *Fiddler on the Roof* finished in June, Aldred took a holiday and returned to find the scripts for her first story waiting; it was now that she realised that she was playing Ace and not Ray. She was offered a contract to play Ace for an initial three episodes on Wednesday 17 June; this had an option to book her for a further 14 episodes by New Year's Eve 1987, and eight beyond that by New Year's Eve 1988.

On Tuesday 28 April, the casting breakdown described Hess as an 'Ice Dracula', while the child was possibly to be named 'Joanne'.

By Wednesday 6 May, it was noted that some of Part Three was being rewritten by Briggs, who hoped to deliver it by Monday 11 May.

Casting continued throughout May. On Friday 29, Ronald Lacey was sent a script and offered the role of Hess after director

Chris Clough met him at the funeral of actor Ian Hendry. Lacey declined on Tuesday 2 June, explaining: "I am being asked to do a lot of 'baddies' lately and I think at the moment would prefer to avoid a similarity of role." The role was also offered to David Jason and John Alderton, both of whom were unavailable.

Scripts were sent out to the cast in mid-June. Lesley Nicol was originally cast as the Customer, but the recording dates clashed



with her commitments at the Edinburgh Festival. During rehearsals for *Delta and the Bannermen* in that month, Nathan-Turner approached Bonnie Langford's agent regarding the possibility of the actress appearing in the first two four-part serials of the next series, starting production in February 1988; the producer was told that no firm decision could be given until Christmas. With new scripts to be commissioned in autumn 1987, Nathan-Turner decided to write Mel out at the end of the 1987 series; although it was possible for Langford to record the first story next year, the producer was not keen to begin a series with a departure. By now, it was felt that *Delta and the Bannermen* was not a suitable story to end the series with, and that the 1980s Ace contrasted more with Mel than the Welsh valley charm of the 1950s Ray. Nathan-Turner informed Andrew Cartmel that Ace would now be Mel's replacement.

The crew working on *Dragonfire* was the same as for the previous serial: John Asbridge as designer, Andy McVean in charge of visual effects, Richard Croft supervising costumes and Gillian Thomas handling make-up. All were new to these roles on the show, bar Thomas who had previously worked on *The Creature from the Pit* [1979 - see Volume 31].

Briggs had named his villain Hess because it was a sibilant name like 'Hiss'; he then realised it was also the name

Connections: Names 1

► Intended as placeholder names only, Ian Briggs named many of his characters after film scholars. Belazs was named for Hungarian writer and film critic Béla Balázs (1884-1949), while Kracauer took the name

and cultural critic Siegfried Kracauer (1889-1966).



of Nazi war criminal Rudolf Hess, but decided not to change it. However, during rehearsals, the real-world Hess' possible release from Spandau Prison became a news story, and it was decided to change the name at Nathan-Turner's request – particularly as the costume designs had a Teutonic style, albeit that of the First World War. Following a cinematic theme established in his other character names, Briggs chose Kane after the lead character in *Citizen Kane*, the 1941 Orson Welles masterpiece often hailed the greatest movie ever made. As a four-letter name, it also fit into the space taken by Hess in the already-issued rehearsal scripts; the name was changed to Hess in rewrites issues on Friday 26 June.

Badges and boots

Rehearsals began in Room 202 of the BBC's rehearsal facility at North Acton on Thursday 16 July. Many of the guest cast would only be required for the first recording block, including Edward

Peel, Tony Osoba, Patricia Quinn and Shirin Taylor (now playing the customer). Peel, playing Kane, had become prominent on television as the Chief Inspector in *Juliet Bravo*; Osoba, cast as Kracauer, had been a regular in *Porridge* and *Dempsey and Makepeace* and had played Lan in *Destiny of the Daleks* [1979 – see Volume 30] as well as being a friend of Clough's; Quinn, best known for her involvement in *The Rocky Horror Show*, had played Sylvia Daisy Pouncer alongside Patrick Troughton in *The Box of Delights*, while Taylor, who had featured in *Give Us a Break*, had played a minor role in *The Stones of Blood* [1978 – see Volume 29]. Providing the tannoy voice was Lynn Gardner, whom Clough had originally cast as Ray in *Delta and the Bannermen*; Gardner had suffered an injury during a motorbike lesson while training for the part and been replaced. Clough also called upon friends and colleagues such as Stuart Organ, Ian Mackenzie and Stephanie Fayerman.

During rehearsals, a look for Ace was arrived at: Cartmel liked Aldred's own garb of black-dyed army shorts, a striped

Below:

Will Mel and Ace give the Doctor a thumbs up?



Connections: Names 2

▶ Arnheim was named after Rudolf Arnheim (1904-2007), a German film theorist and author, while Pudovkin was named in honour of Soviet film director Vsevolod

Illarionovich
Pudovkin
(1893-1953).



Right:
The Doctor
is in...

T-shirt and Doc Marten boots, and Aldred recalled a picture of a girl in striped tights and a bomber jacket covered in badges from the July 1987 edition of *The Face*. Aldred and Croft went shopping for the clothes along the King's Road, and their purchased badges were augmented by Aldred's own two *Blue Peter* badges; production secretary Kate Eastale checked with the *Blue*

Peter production office as to how Aldred had won the badges. Aldred also suggested that Ace should carry a small bag, but ended up with a large rucksack – which meant that people were always asking her to carry things when later on location. She also asked for a large pocket to be sewn in Ace's jacket to hold cans of Nitro-9 (made from spray cream cans). In terms of her performance, Nathan-Turner was clear that he did not want Ace to have an East End accent which might be difficult for viewers in North America to understand.

"Bunch of spots"

Briggs' script was amended during rehearsals; new gags included the Scots McCoy pronouncing "loch" and Glitz's map being "the real McCoy" (rather than "genuine oyster"). Maintaining continuity to his previous appearances, Selby asked to have "a crown or two" modified to "a few grotzis" (a word Briggs disliked). Ace's scripted nickname for Glitz – "Toerag" – became "Bilgebag" ("drongo" and "brickhead" were suggested as Briggs and Cartmel struggled to find broadcastable terms of offense), while "neat!" became "wicked!". The BBC vetoed Ace saying "bunch of

prats" in Part One, and Patricia Quinn's son suggested "bunch of spots" instead. The Announcer's voice was added to clarify scenes in Kane's restricted zone and the departure of the *Nosferatu*, and references to both a Stradivarius and Dutch masters being on board the *Nosferatu* were added. The comic dialogue between the Doctor and Arnheim was extended with material from page 249 of *Doctor Who: The Unfolding Text*, an academic textbook written by John Tulloch and Manuel Alvarado in 1983. The dialogue – "What do you think of the assertion that the semiotic thickness of a performed text varies according to the redundancy of auxiliary performance codes?" – referred to Keir Elam's 1980 work *The Semiotics of Theatre and Drama*. ■





Pre-production | Production

Production

The first recording block for *Dragonfire* took place in Studio TC1 at BBC Television Centre between Tuesday 28 and Thursday 30 July. For the first session, recording ran from 2.15pm to 4.30pm and then from 7.30pm to 10pm each day. Before recording got underway on the first evening, Sophie Aldred discovered that her original yellow and black tights strobed on camera; these were changed for red ones. Having discretely confirmed with Sylvester McCoy that he enjoyed working with the young actress during the day, John Nathan-Turner informed Aldred that the option for her to remain on the show as a regular was open. She accepted. Ian Briggs gave Aldred a 'good luck' postcard depicting Judy Garland's Dorothy.

Recording started with the two scenes involving the child (now named Stellar) in the freezer centre and the cryogenics

chamber; this was because juvenile actress Miranda Borman could only work limited hours each day. With these completed, sequential recording in the cryogenics chamber took place for the rest of the evening; this included Aldred's first scene, in which Ace spurned Kane's crown (a performance which made Briggs cry with emotion in the control gallery). When the crown piece (modelled with Peel's head on it) was placed on the flat surface, a chemical reaction made it smoke; for scenes where Kane killed people, dry ice smoke was pumped through tubes in Peel's sleeves. When the 10pm deadline arrived, the two unrecorded scenes of the Doctor's party listening to Kane in Part Three were rescheduled for the following afternoon.

Wednesday 29 began by picking up the Cryogenics Chamber scenes and continued with three sequences involving Stellar: two in Kane's restricted zone and the final freezer centre scene for Part Three. This

Above:
Overlooking
a studio
set from
Dragonfire.

Connections: Names 3

► Bazin was named after André Bazin (1918-58) who helped develop auteur theory in film. McLuhan took her name from Canadian communications theorist Marshall McLuhan (1911-80), author of *Understanding Media: The Extensions of Man*; this character was originally called Eisenstein after Russian Soviet director

Sergei Eisenstein of *Battleship Potemkin* fame.



Right:

Kane takes control of the *Dragonfire*.

last section of the script – Ace's goodbye – needed restructuring and a truncated version with mother and child was recorded instead. Recording continued with the Part Three scenes set in the freezer centre; one scene involving Glitz was rescheduled for the following afternoon when it was realised that Selby's sideburns were too dark.

Recording then switched back to the restricted zone; this set housed vacuum-formed and internally frosted statues of Xana in various states of completion. Effects assistant Mike Tucker made

a gun from PS2 resin to shatter from the cold when dropped by Zed. After this, the Part Two scenes in the *Nosferatu* flight cabin were recorded; this set was a redress of the Bannermen spaceship set used in *Delta and the Bannermen*. Kane's control room was the next set used, and the day ended on schedule with the scenes in Ace's quarters. Here, Briggs' desire to have discarded underwear scattered about resulted in his being given a pair of knickers by the design assistant. Production manager Gary Downie was concerned by the fact that Aldred's unshaven armpits were visible when Ace flopped onto her bed; Nathan-Turner asked her to shave later on.

The afternoon of Thursday 30 began with the remount of the Glitz/mother scene and the sequence in the refreshment bar wherein Ace poured a milkshake over the customer (done very carefully to avoid damaging the costume, a creation made for the character Servalan on *Blake's 7* – all the alien costumes came from stock). Recording continued with the Part One

scenes in the upper docking bay. The Part Three scenes of Stellar in the refreshment bar were recorded next, followed by the remaining scenes on that set. To recapture the feel of *Star Wars'* cantina scene, Thomas asked freelancer Sue Moore to provide as many masks as possible which included pig and lizard heads from Robert Allsopp and a lizard puppet nicknamed Eric, which was manipulated by one of the extras. Stellar wore a half-mask which Moore had made for a party and which Clough liked. The cameras then moved back to Kane's control room for all the Part Three scenes set therein. The final recordings in the first session comprised all the scenes in the docking bays (redressed as both upper and lower docking bay as Briggs' script had suggested). Anderson was the only character in the rampage sequences to have a body hit effect on him because of time constraints in studio.

Rehearsals for *Dragonfire* restarted on Monday 3 August, the same day that Briggs submitted a new TARDIS scene





where Ace joined the Doctor and Mel departed. One of the reasons that the final TARDIS scene was rewritten was that Sylvester McCoy wanted a better goodbye speech for Mel. Because Ace had been inspired by Alf, the writer signed a waiver to handing the rights over to the BBC ('The character of Ace, a contemporary British teenager from Perivale who becomes the Doctor's companion, is the creation of John Nathan-Turner and Andrew Cartmel'), and Cartmel asked him to write a brief character outline for Ace, which read: 'A very streetwise, athletic, snappy 18-year-old girl from Perivale. She's bright and sparky, is good at Chemistry and has a ready wit. Can turn her hand to anything and shows no fear. Is used to looking after herself.' In the meantime, Briggs had an idea for another story about Kane's background.

Second recording block

Joining the cast for the second recording block were Daphne Oxenford and Leslie Meadows as the Archivist and the Creature respectively. Oxenford was a veteran radio actress, fondly remembered as a presenter of *Listen with Mother* from 1950 to 1962; Meadows had played a minor role in *Delta and the Bannermen*.

Sylvester McCoy donned his costume for a BBC press call to promote the new autumn season on Tuesday 11 August.

The 1987 series' final recording session spanned Wednesday 12 and Thursday 13 August in Studio TC3 at Television Centre. For this second block, the schedule ran each day from 2.30pm to 6pm and then from 7.30pm to 10pm. The farewell scene was rewritten by Cartmel, Briggs and McCoy on the morning of recording in Television Centre's breakfast bar. McCoy wanted to use dialogue written by Cartmel for his original audition piece – which Briggs disliked – and this was incorporated into Briggs' revised scene. The Doctor's comments about his fragmented life were inspired by *Watchmaker*, the fourth chapter of Alan Moore's *Watchmen* comic published at the end of 1986.

On the morning of Wednesday 12, a photocall was held in the drizzle of the *Blue Peter* Garden at 10.30am, showcasing McCoy, Aldred and the TARDIS prop (the 1986 box was used in the serial). Nathan-Turner wanted Aldred to wear something more glamorous than her Ace outfit; Aldred and Croft settled on a fashionable top and skirt. Pictures from the session featured in *Today* and the *Daily Express* (*Sophie's the one for Who*) on Thursday 13. The same day, Aldred met two of the three girls whom Briggs had based Ace on when they visited the studio with

Connections: Misquote-unquote

▶ On entering the ice gardens, the Doctor misquotes the traditional nursery rhyme *Mary, Mary, Quite Contrary*, with the line, "Silver bells and cockle shells, and ice gardens all in a row."



Left:
The 'Professor' has a proposal for Ace...

Below:
Sophie Aldred is revealed to the press.



the writer; one of them, Joanne, had actually blown up part of her school's art room by accident.

The first recordings on Wednesday 12 were shots of the holograms of the Archivist and Xana, plus Kane's body melting. The effects sequence of the villain's melting face was handled by freelance modellers Stephen Mansfield and Susan Moore. Chris Clough was aware that this was a difficult effect to create in studio and was prepared to rewrite the script around it. He also stated that no blood should be seen. A face cast of Edward Peel was out of the question because Kane's mouth needed to be open in a dying scream. Polaroid photos of Peel were taken, and over a weekend a cast was sculpted by Mansfield. Six wax skins were then made from the plaster mould, with two fibreglass skulls to support them. The prop was completed at 4am on the recording day, and the effect successfully achieved first time in 10 minutes; hot air guns aimed at the head melted the wax, and liquid was also pumped through the skull. The effect was speeded up 30 times in editing. A deflating rubber doll in Kane's costume was used for the long shot of the character's collapse.

Following the melting sequence, three TARDIS scenes for *Delta and the Bannermen* Part One were recorded. The single Stellar gantry scene was then cleared to release Miranda Borman, after which the scenes at the ice face were recorded. Several cast members wore safety harnesses during the climbing sequences; McCoy accidentally kicked Selby during one take. A gantry scene featuring Ace and Mel in Part One was followed by the TARDIS control room scenes, including Mel's farewell. Recording then returned to the gantries for scenes showing the Doctor and Glitz in Part One, Pudovkin and the crewmembers

Right:

A sad farewell for Mel and the Doctor.



in Part Two and the Doctor and Glitz encountering the Creature in Part Two; for this sequence a polystyrene door was constructed for the Dragon to burn through. Recording ended with scenes of the Doctor and Glitz at the ice face in Part Two, plus an insert of the melting statue of Xana.

This was the first day on which the Dragon appeared. Andy McVean had produced drawings of the Dragon's head, and assistant Lindsay McGowan made a small model of the creature. The body was sculptured in latex and polyurethane foam; built-up shoes were added; it was originally created around the frame of Paul McGuinness, a tall, thin visual effects assistant who was not available to take part in the serial. The fibreglass head was worn as a helmet by Meadows; the head included a gas canister which issued smoke through the bio-mechanoid's nostrils. Paul Mann made the separate mechanical head which



opened in close-up to show the crystal designed by Jonathan Clarke. The finished version was not how Briggs had envisaged the creature.

Final day

Afternoon recording on Thursday 13 began with all the scenes in the alien chamber, before moving to the black area of the ice passages. The remainder of the day was spent on a variety of crystal passage, black area, ice garden and gantry scenes. Aldred was astounded at how little

time was available for production as the team struggled to complete recording on the story.

On Friday 14, a wrap party for the series was held in basement room B209 at Television Centre, with a bouquet of flowers presented to the departing Bonnie Langford; the actress had enjoyed the serial, particularly working with Aldred and now went into the musical *Charlie Girl*, which would run to March 1988. With recording completed, Aldred began rehearsals for children's show *Corners* on Monday 17 August; recording started at Burnham-on-Sea on her 25th birthday, Thursday 20 (a birthday she shared with McCoy). *Corners* began on BBC1 on Friday 25 September, well before *Dragonfire*'s transmission.

Following the wrap, two days of model filming took place at the Visual Effects Workshop. Visual effects designer Andy McVean designed Iceworld, but a lack of time meant it was made by outside contractor Derek Hendon Associates. Visual effects assistant Mike Tucker made the *Nosferatu* model, with assistant Alan Marshall making a duplicate for its explosion. Model inserts shot on 35mm film by McVean's team included shots of Svartos, the *Nosferatu* and also the lift-off of Iceworld. In further effects shots, Mike Tucker wore the Doctor's trousers against a blue Colour Separation Overlay screen when doubling McCoy's legs for some of the cliff-hanging close-up. ■

PRODUCTION

Tue 28 Jul 87 Television Centre Studio 1: Freezer Centre; Cryogenics Chamber

Wed 29 Jul 87 Television Centre Studio 1: Cryogenics Chamber; Restricted Zone; Freezer Centre; *Nosferatu* Flight Cabin; Kane's Control Room; Ace's Quarters

Thu 30 Jul 87 Television Centre Studio 1: Freezer Centre (remount); Refreshment Bar; Upper Docking Bay; Kane's Control Room; Lower Docking Bay

Wed 12 Aug 87 Television Centre Studio 3: Alien Chamber (insert); Kane's Control Room (insert); Gantry Area C; Ice Face;

Gantry Area A; TARDIS Control Room; Gantry Area D

Thu 13 Aug 87 Television Centre Studio 3: Alien Chamber; Black Area I; Crystal Passage C; Ice Garden; Crystal Area B; Crystal Passage D; Gantry Area F; Gantry Area K; Ice Face (Flat Area)



Post-production

Above:
"And they never believe you when they say telly involves a lot of sitting around."

Post-production work on the serial was disrupted by a massive storm which hit the UK on the night of Thursday 15/Friday 16 October; blocked roads prevented anyone getting in for the sound dub the next morning,

In post-production on *Dragonfire*, Paintbox was used a great deal on the ice face scenes and to provide the roof of the cryogenics chamber; other video effects included the Dragon's laser eyes, the Dragonfire energy, the TARDIS' star chart and the removal of the Creature's head.

Lynn Gardner recorded her speeches as the Announcer at the cypher dub studios of Television Centre at 11.30am on

Sunday 25 October; she had been sent the speeches five days earlier.

A number of cuts were made to the episodes to bring them down to transmission length, and much scene resequencing took place. A voice-over from Glitz was required to bridge the jump from Kane's death to Mel's goodbye. In Part One, after Glitz's appeal to the Doctor for help was ignored, he turned to Mel to remind her of "all the wonderful adventures we've had together"; "You never change, do you Glitz," she replied. A short two-scene sequence featuring the Doctor and Glitz was removed from Part One; as the pair moved along a dark ice passage, Glitz slipped and grabbed at a protruding

shaft of ice which then fell and trapped him. The walls shifted again and a razor sharp shaft of ice slipped, coming to rest just above Glitz; whenever the Doctor tried to free him, the shaft moved closer. In the second scene, the Doctor had hacked handholds in the ice with his broly, and managed to raise the shaft to get Glitz clear – seconds before the shaft speared down. Other brief cuts included Ace and Mel fleeing Kane, dialogue between Kane and Belazs about tracking Glitz, and some of Ace arguing with Anderson.

Part Two also suffered minor cuts, notably Glitz placating the cliff-hanging Doctor, Ace and Mel discussing a plan of escape (“How about: we shift ourselves faster than a greased steam-hammer?”), trims to Kane killing the sculptor now that his work was done, and the end of the scene where Belazs and Kracauer planned Kane’s death by destroying his refrigeration unit.

Part Three cuts

In Part Three, the original conversation between Glitz, Mel and Ace in the alien chamber was longer: Glitz recounted youthful adventures on the *Nosferatu* – riding on the Space Winds, diving through the Rainbow Clouds, the Asteroid Breaks and the Nebula Ridges. Ace was impressed when Glitz said he had been outside the Twelve Galaxies, before Mel suggested I Spy.

During the instalment, a number of short scenes in the freezer centre and refreshment bar were dropped; these showed Anderson polishing glasses as the guards approached, the mad stampede for the Level Two docking bays, several shots of the girl on her own including her encounter with the reviving Kane, and a PA announcer asking, “Would the parents



of Joanne Foxley, aged three, please go to the High Security Compound?” (The latter was an in-joke referring to one of the girls Ace was based on.) Another trim was the Doctor telling Ace and Mel that “time is only skin deep” as they fled the chamber.

Music was composed by Dominic Glynn, who had worked on *The Trial of a Time Lord*; he was commissioned, retrospectively, on Friday 18 December. The composer used a sampler to capture sounds from a vast church organ in Beckenham, and also his niece’s toy drum for some of the ice music. Glynn provided around 27 minutes of electronic incidental music, plus seven minutes of freezer centre musak for Part One and 10 minutes of singing trees music; the singing trees were further enhanced by music effects created by Dick Mills of the BBC Radiophonic Workshop; one of the background sounds was created by Mills running his finger around the rim of a wine glass.

The opening episode numbers were superimposed over a shot of Glitz’s crew marching in on Part One, Ace and Mel in the tunnels in Part Two and the Dragon’s head opening in Part Three. Second edits were shown of all episodes. ■

Above:
“Back to
Perivale in
time for tea?”

Publicity

This page:
Radio Times
publicity for
Dragonfire.

▶ On the weekend of Saturday 12 September, Sophie Aldred attended PanoptiCon VIII, the major *Doctor Who* Appreciation Society event at Imperial College in London. Deeply upset by recent press coverage, John Nathan-Turner decided not to attend and wanted to withdraw from contact with fandom, and Sylvester McCoy was unavailable, but had sent a video message from the recent recording. Aldred posed as a fan winning a visit to the *Doctor Who* set.

▶ Some publicity material was issued erroneously naming the new serial *Ice Planet*.

▶ On-air promotion began when the Part One cliffhanger was shown during an appearance by Sylvester McCoy on *Going Live!* on Saturday 14 November, live from Studio 7. The BBC promoted *Dragonfire* as the 150th *Doctor Who* serial, due to begin broadcast on the



After 24 years, the TARDIS clocks its 150th adventure and 670th episode - with Sylvester McCoy and Bonnie Langford
BBC1, 7.35pm *Doctor Who*

show's 24th birthday. On Tuesday 17 November, McCoy recorded an interview at Yalding House, Cardiff for the Radio Wales programme AM, broadcast the following morning. Two days later, McCoy was contracted for the new run of 14 shows to be made between Monday 28 March and Friday 26 August 1988, with the option on his third series remaining to be taken before New Year's Eve 1988.

▶ On Thursday 19, *Radio Times* ran a colour feature on the series. The cast list for Part One was accompanied by a publicity shot of McCoy and Bonnie

Doctor, doctor...

Travelling through time and relative dimensions in space, *Doctor Who* this week begins his 150th intergalactic adventure. Patrick Mulhern plays the regeneration game

Doctor Who
Monday 7.35 BBC1



Langford from *Paradise Towers* [1987 – see Volume 43]. Part Two boasted a publicity shot of Aldred.

- The day before the new serial aired, BBC2's television review programme *Did You See..?* carried a film report about the 24-year-old show. However, this was a critical piece, partly fuelled by comments from fandom about the series and a campaign to remove Nathan-Turner as series producer; this had appeared notably in the fanzine *DWB* and also in the mainstream press. In October, Gary Levy, *DWB*'s editor had been invited to take part; he declined, but nominated Ian Levine, previously a good friend of Nathan-Turner's who had helped the production office on continuity aspects until the show moved in directions he disliked. On Wednesday 11 November, Levine filmed his piece along with fan historian Jeremy Bentham and media academics Peter Anghelides and Manuel Alvarado. The nine-minute item was screened on BBC2 on Sunday 22 November. Nathan-Turner declined to appear, citing his "memory cheats" comments from a recent edition of *Open Air* when the interviewees discussed the "steep decline in the quality of the show" over the last eight years and the drop in audience sizes.

- Aldred's début was promoted in the *Sunday Mirror* by Pam Francis' *Who's that girl?* on Sunday 22 November; the actress was due to have appeared on *Blue Peter* the following day, but was busy on *Corners* for which she was now also writing. The actress was concerned that her publicity cards

taken on the set of *Dragonfire* made her look fat, but when she went to speak to John Nathan-Turner about it, he responded: "Who do you think you are?"

- On Monday 23 November, *Today* cited McCoy and poor scheduling as a source of dissatisfaction. In *The Independent*, in *Dr Who becomes Dr No* W Stephen Gilbert commented that while he liked McCoy, he felt him too light for the role adding of the series: 'The tone is all wrong too. Like a Seventies Hollywood spoof of a Thirties Hollywood musical, it has become knowingly camp, larking with its own past rather than reverencing it.' The *Daily Mirror* meanwhile commented: 'The emphasis has certainly changed from horror to humour but the latest Doctor carries on in fine style.'
- On Thursday 17 December, Neil Clements of the *Daily Express* reported that the previous night, BBC1 controller Jonathan Powell had confirmed that 'the future of *Dr Who* is safe [and] Sylvester McCoy was doing a marvellous job'.

Below:

The Dragon reveals the truth to the adventurers.





Broadcast

Above:
Life with the
Doctor isn't
all danger and
monsters...

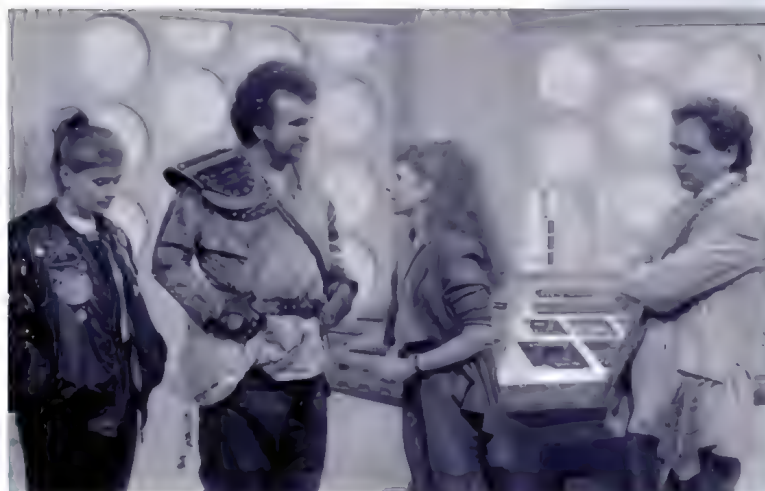
- ▶ Viewing figures for *Dragonfire* remained low, although Part One was the highest rated episode of the 1987 series and audience appreciation was good. John Nathan-Turner and Sylvester McCoy blamed poor scheduling; *Doctor Who* was then transmitted against the top-rated soap opera *Coronation Street*.
- ▶ *Doctor Who's* anniversary was covered in BBC1's *Newsround* on Tuesday 24 November.
- ▶ A positive press reaction came the day after the broadcast of Part One on

Tuesday 24 November from Charles Spencer (*Doctor Who's Darkest Hour?*) in *The Daily Telegraph*, who liked both McCoy and the show, despite speaking to its fan critics in the form of Ian Levine and Gary Levy.

- ▶ The broadcast itself brought much criticism of Kane's death, which featured in *Open Air* on Tuesday 8 December and also in the *Daily Star* which ran the story *Doctor Boo Hoo* in which Nathan-Turner commented: "It was just like a snowman melting. I don't believe it was horrific. It was heavily established in previous

episodes that he was a man of ice and he simply melted. We didn't intend to upset anyone." On Monday 7 December, 10 calls from viewers were logged at the BBC following Part Three's transmission; six felt that the shot of Kane melting was too horrific for the show, one thought the serial was great, one found it childish, one did not like the time slot and one was glad that Langford had gone.

- ▶ An Audience Research report on the 1987 series revealed that *Delta and the Bannerman* was the most enjoyed serial (61%) followed by *Time and the Rani* [1987 – see Volume 43] (59%) and *Paradise Towers* (57%). Overall, 46% felt McCoy played the Doctor well but only 34% felt Melanie was well played; neither the new Doctor nor Mel were popular commented the report. The



show's slot pleased fewer viewers than the previous year (only 53%). 46% wanted a further series while 28% did not, and 30% liked nothing about the new series. However, Sophie Aldred playing Ace, was given a more positive reaction than either Mel or the Doctor.

Above:
Mel makes
alternative
travel
arrangements.

- ▶ *Dragonfire* was sold to North America, Australia, Canada, the United Arab Emirates, Germany (where it was dubbed into German and shown on RTL1 as *Die Feuer des Dracon* ['The Fire of the Dragon']), New Zealand and Japan.

Left:
Kane looks
upon the ice
statue of Xana.

- ▶ Mute 35mm film exists for the model sequences.
- ▶ UK Gold screened the serial from December 1994.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Monday 23 November 1987	7.35pm-8.00pm	BBC1	24'01"	5.5M (80th)	61
Part Two	Monday 30 November 1987	7.35pm-8.00pm	BBC1	24'40"	5.0M (96th)	61
Part Three	Monday 7 December 1987	7.35pm-8.00pm	BBC1	24'26"	4.7M (94th)	64

Merchandise

Right:
Novelisation of
the story with
a cover by
Alister Pearson.

Late in 1987, Ian Briggs novelised his scripts and reinstated much deleted material; *Doctor Who – Dragonfire* was published in March 1989 by Target Books as Book Number 137 (the cover painting did not depict the biomechanoid at Briggs' request). The paperback novelisation was reprinted in October 1991 with a slightly revised cover, but the same artwork.

Dragonfire was released on BBC Video in December 1993, with a cover by Bruno Elettore. The serial was released on DVD by 2|entertain as part of *Ace Adventures* in May 2012. It included the following special features:

- **Commentary** with Sophie Aldred, Edward Peel, Ian Briggs, Andrew Cartmel, Dominic Glynn and Chris Clough, moderated by Mark Ayres
- **Fire and Ice: The Making of Dragonfire** – featuring Andrew Cartmel, Ian Briggs, Chris Clough, Edward Peel, Sophie Aldred, Sylvester McCoy
- **The Doctor's Strange Love: Dragonfire** – featuring Simon Guerrier, Josie Long and Joseph Lidster
- **Deleted & Extended Scenes**
- **The Big Bang Theory** – with Danny Hargreaves
- **Isolated music score**
- **Photo gallery**

The serial was included with issue 123 of the *Doctor Who – DVD Files*, published by GE Fabbri in September 2013.

Right:
DVD release
with a cover
by Clayton
Hickman.

In 1988, *Black Light* by Dominic Glynn, a cassette containing a collection of incidental music from *The Trial of a Time*

Lord and Dragonfire, was released by Dominitemporal Services. The tracks from *Dragonfire* were: *Iceworld Intro/The Restricted Zone, The Mark of the Sovereign/Iceworld Theme 1, Iceworld Theme 2/Glitz's Theme/The Sovereign, Cliffhanger/Zombies/Svartos Theme, Belasz/Kane's Anger, Zombie Hunters/The Ice Cabinet, Dragonfire, Dragonhunt 1, 2 and 3, Good Fortune Nosferatu/Svartos from Space, Kane's Deal, Dragonfire/The Spacecraft, Kane's*

Demise and Goodbye Mel/Iceworld Finale.

Music from the serial was also included on the BBC CD *30 Years at the Radiophonic Workshop* in July 1993 (with the tracks *Singing Trees with Dragon Shots* and *Two Nitro-9 Bombs*), on Silva Screen's four-disc CD in December 2013 (with the track *Dragonfire Suite*), on Silva Screen's 11-disc edition of

The 50th Anniversary Collection (AKA *The TARDIS Edition*) in September/November 2014, and on Silva Screen's CD *The Ravalox Remixes* by Dominic Glynn in May 2015.

Metal miniatures of the Dragon from *Dragonfire* were issued by Harlequin Miniatures in January 2000.

Postcards of Ace were issued by JCS Printers in 1987. ■



Cast and credits

CAST

Sylvester McCoy The Doctor
Bonnie Langford Melanie

with

Tony Selby Glitz
Edward Peel Kane
Patricia Quinn Belazs [1-2]
Tony Osoba Kracauer [1-2]
Sophie Aldred Ace
Shirin Taylor Customer [1,3]
Ian Mackenzie Anderson [1,3]
Stephanie Fayerman McLuhan [1,3]
Stuart Organ Bazin [1,3]
Sean Blowers Zed [1]
Daphne Oxenford Archivist [2]
Chris MacDonnell Arnheim [2]
Nigel Miles-Thomas Pudovkin [1-2]
Leslie Meadows The Creature
Lynn Gardner Announcer [1,3]
Miranda Borman Stellar [1,3]

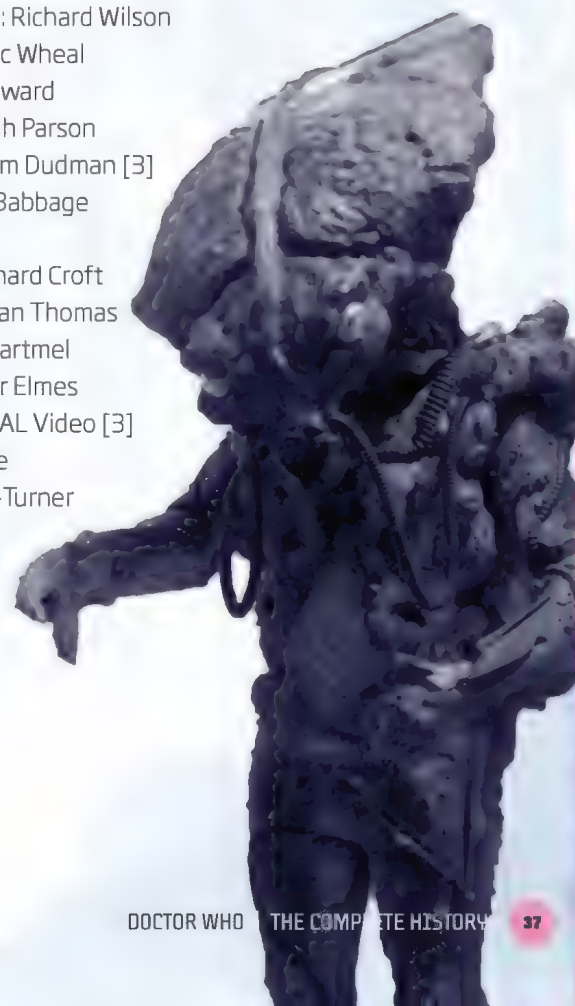
UNCREDITED

Chris Andrews, John Baker, Simon Brown, Keith Harvie Guards
Ian Bodenham, Ross Murray, Ray Knight, Sue Somerset Glitz's Crew
Larry Bishop Sculptor
Ian Johns, Christian Fletcher, Noel Drennan, Barbara Russell, Penny Cole, Chris Andrews, John Baker, Simon Brown, Keith Harvie Customers
Miles Ambrose, Olwyn Atkinson, Carolyn Christie, Julie Ann Wood, Linda Kent, Harry Klein, Eric Lindsay, Maggie Lynton, Bill Malin, Stuart Myers, Denise Powell Refreshment Bar Customers
Andrew Hunter, Gloria McGuire Customers at Freezer Centre
Mike Tucker Double for the Doctor's Legs
Belinda Lee Xana

Douglas Stark, Len Bond, Patrick Edwards, Rick Florio, Nick Florio, Patrick Shepherd Mercenaries

CREDITS

Written by Ian Briggs
 Theme Music Composed by Ron Grainer
 Theme Arrangement: Keff McCulloch
 Incidental Music: Dominic Glynn
 Special Sound: Dick Mills
 Production Manager: Gary Downie
 Production Associate: Ann Faggetter
 Production Assistants: Rosemary Parsons, Karen King
 Assistant Floor Manager: Christopher Sandeman
 Visual Effects Designer: Andy McVean
 Video Effects: Dave Chapman
 Technical Co-Ordinator: Richard Wilson
 Camera Supervisor: Alec Wheal
 Vision Mixer: Shirley Coward
 Video-Tape Editor: Hugh Parson
 Film Cameraman: William Dudman [3]
 Lighting Director: Don Babbage
 Sound: Brian Clark
 Costume Designer: Richard Croft
 Make-up Designer: Gillian Thomas
 Script Editor: Andrew Cartmel
 Graphic Designer: Oliver Elmes
 Computer Animation: CAL Video [3]
 Designer: John Asbridge
 Producer: John Nathan-Turner
 Director: Chris Clough
 BBC © 1987



Profile

EDWARD PEEL

Kane

Born Edward R Peel on 10 December 1943 in Bradford, West Yorkshire, he attended Swain House Primary School. In adult life he taught at Bradford's St Augustine's Primary for a term, then worked a summer as a gravedigger before deciding to act.

He got the bug after old school friend Barry Hanson persuaded him to be a spear carrier in an amateur play. In the mid-1960s Peel joined a local evening theatre group featuring fellow budding Bradford thesp Mary Tamm.

After training at Rose Bruford College, one of Peel's first stage appearances came as Hotspur in *Henry IV* at Lincolnshire's Bolingbroke Festival in August 1966.

His TV début followed in *The Fellows* (aired 21 July 1967) but theatre remained his early focus. Barry Hanson became assistant director at the Royal Court and Peel won parts in *The Dragon* (1967), *Twelfth Night* (1968), *The Widowing of Mrs Holroyd* (1968) and *The Daughter in Law* (1968).

When Hanson became director of Hull's new Arts Centre, he made Peel his assistant. Peel also performed in Alan Plater's *Don't Build a Bridge – Drain the River!* (1970) and Joe Orton's *Loot* (1970). He also directed *Look Back in Anger* (1970). Able to use his own Yorkshire accent on stage, Peel continued to do so for many subsequent TV and stage roles.

In autumn 1970 he departed for the Octagon Theatre, Bolton, acting in *The Abominable Showman* (1970) and *Suddenly*

Last Summer (1971), also directing *Mother Courage* (1970).

He soon returned to the Royal Court for Lindsay Anderson's *The Changing Room* (1971/2). This led to small movie roles in Anderson's *O, Lucky Man!* (1973) and *Britannia Hospital* (1982). Peel's other films include *Force 10 from Navarone* (1978) and *Lassiter* (1984).

Made drama director of Hull Arts Centre in 1975, renamed Humberside Theatre, he was by now working increasingly in TV, appearing in *Fly Into Danger* (1972), *Country Matters* (1973), *Helen: A Woman of Today* (1973), *Treasure Island* (1977), *All Creatures Great and Small* (1978/1988), *Horse in the House* (1979) and *Shogun* (1980). Single plays included *Second City Firsts* entry *If a Man Answers* (1973), *Play for Today: Comedians* (1979), *Playhouse: The Black Madonna* (1980) and Alan Bleasdale's *The Black Stuff* (1980).

An imposing 6'3", Peel often played policemen, including a detective inspector in Barry Hanson's *Out* (1978), and police sergeants in both *Francis Durbridge Presents: Breakaway* (1980) and *Playhouse: Days at the Beach* (1981).

He also switched sides to play heavies. Crime TV credits included *The Sweeney* (1978), *Bognor* (1981), *The Gentle Touch*

Right:
Edward Peel in
Treasure Island
in 1977.





(1981), *Minder* (1982), *Strangers* (1982) and *Dempsey and Makepeace* (1985).

Mid-80s TV roles came as Tom Merrick in episodes of *Emmerdale Farm* (1982), Walter Jackman in *By the Sword Divided* (1983-5), Sgt Major Gidney in wartime drama *The Fourth Arm* (1983) and CID man DCI Mark Perrin in *Juliet Bravo* (1983-5), becoming love interest to Anna Carteret's Inspector Kate Longton.

Further senior police roles came in *The Bill* (1992/2006), PD James' *Unnatural Causes* (1993) and as the Chief Super in *Cracker* (1993-5), switching to the fire service for *London's Burning* (2000/1) as Station Commander John Coleman.

TV also brought a second stint in *Emmerdale* (1997/8) as Tony Cairns.

Theatre work continued, enjoying a spell with the RSC in the late 70s including *Children of the Sun* (1979, Aldwych). In the mid-1980s he took the title role in *Serjeant Musgrave's Dance* (1986, Stephen Joseph Theatre, Scarborough).

The late 80s brought further RSC work at Stratford and London in *The Plain Dealer* (1988/9) and *Edward IV* (1988), plus a National Theatre production of *An Inspector Calls* (1994, Aldwych).

Latter TV work included Pip and Jane Baker's kids' comedy *Watt on Earth* (1992), *Casualty* (1995/1998), voices for animated series *Little Princess* (2007-12), *Clocking Off* (2003), several episodes of *Doctors* (2003/2008/2013), *Heartbeat* (1992/2006), *The Royal Today* (2008), *Hollyoaks* (2011), *The Life and Adventures of Nick Nickleby* (2012) and *Ripper Street* (2013). Amid many advertising voice-overs he was the face of a Direct Line insurance campaign in 2000.

A long association with London's Globe Theatre brought appearances in *A Midsummer Night's Dream* (2013), *Blue Stockings* (2013), *Eternal Love* (2014), *Tis Pity She's a Whore* (2014) and *Farinelli and the King* (2015), which transferred to the West End and, in 2017/18, to Broadway.

He married wife Connie (née Salt) in 1969 and they settled in Skegness, Lincolnshire. Son Benjamin, born 1971, became a librarian and playwright. ■

Below:
As DCI Mark
Perrin in
Juliet Bravo.



A woman in a police uniform, likely a character from Doctor Who, is shown from the chest up. She has a determined expression and is holding a large, black boombox behind her head. The boombox has two large speakers on either side of a central cassette slot. The background is a brick wall. The text '1988/9 SERIES' is in the top left corner.

1988/9 SERIES

1988/9 series

When *Doctor Who* celebrated its 20th anniversary, it trumpeted the fact that each story of the celebratory season featured something from the show's past. Later that same year there was a special feature-length episode showcasing a host of old Doctors, monsters and companions, and a big shindig at Longleat House featuring guests galore. When the 1984 series lost

its concluding four-part story due to industrial action, this was seen as a bit of a tragedy – *only* 22 episodes in the big anniversary year! Four years later, in 1988, fans could only dream of 22 episodes and a special film – any celebrations would have to be crammed into 14 episodes (by this time the show's standard run) and compete with ratings juggernaut *Coronation Street*. Forget Longleat – instead of being put up in a manor house, the show was now being overshadowed by a row of terraced houses.



1988/9 series

- ▶ *Remembrance of the Daleks*
- ▶ *The Happiness Patrol*
- ▶ *Silver Nemesis*
(see Volume 45)
- ▶ *The Greatest Show in the Galaxy*
(see Volume 45)

'THE DRIVE TO ADD SOME OF THE "WHO?" BACK INTO THE DOCTOR IS AN ESSENTIAL COMPONENT OF THE CHARACTERISATION OF THE SEVENTH DOCTOR.'

Considering the lack of love for the show from the corporation that spawned and housed it, it's remarkable how much celebration and variety are packed into the 14 weeks that it aired as its silver jubilee series. There is certainly nothing apologetic from the show's creative forces, who positively revel in the programme's iconography even with limited time and a lack of love from above. The two most famous monsters return to do battle with the Doctor, and the script editor

Andrew Cartmel's desire to return a sense of mystery to the main character ensures that it feels like big things are happening in the stories.

This drive to add some of the "who?" back into the Doctor is an essential component of the characterisation of the Seventh Doctor. Lady Peinforte couldn't put it more blatantly if she tried - "Doctor Who?" she teases at the climax of *Silver Nemesis* [1988 - see Volume 45] "Have you never wondered where he comes from,

1988/9 SERIES

who he is?" Fortunately for everyone, the Cybermen couldn't give a stuff and so she's never allowed to share her mind-blowing knowledge. But it means that the Doctor leaves his 25th year on our screens with some mystery reinstated.

The Doctor starts the series more broodingly than the scatty clown who tumbled onto our screens the year before. This seventh incarnation always suggested that a somewhat mournful personality lay beneath his slapstick exterior, but in the 1988 series his enigmatic side takes a darker turn and there's a suggestion that beneath the whimsy lies a dark manipulator. The climaxes of both *Remembrance of the Daleks* [1988 – see page 48] and *Silver Nemesis* hinge upon the fact that he has been controlling events from the very beginning – engineering the mass destruction of his enemies (he blows up the planet Skaro and wipes out the entire Cyber fleet). In *The Happiness Patrol* [1988 – see page 106] he tells us that he's been "hearing disturbing rumours about Terra Alpha" and so decides upon a visit, overthrowing the dictatorship

Below:
The Daleks
return in
*Remembrance
of the Daleks*.



he uncovers in just one night. The first episode of *The Greatest Show in the Galaxy* [1988 – see Volume 45] ends with him asking Ace if she is going into the Psychic Circus, even though she has told him how much the prospect terrifies her. This is a Doctor who has planned his future battles with cunning and ruthlessness and who is prepared to manipulate his closest ally, even if it exposes her to danger.

An eccentric clown

But for all his Machiavellian manipulation, and the occasions when he destroys his enemies with righteous ferocity, at his core he is still the whimsical eccentric for whom life is precious – even if the means with which he preserves it can be uncompromising. The manifestation of his humanitarian streak is exemplified in the scene in which he confronts a pair of snipers in *The Happiness Patrol*. He doesn't lecture them; he plays with them, archly manipulating them to do the right thing. He is no trite moraliser delivering lip-trembling liberal speeches. His interaction with them is actually quite unpleasant – he isn't even kind to the 'nice' one, telling him to "shut up" (because he knows that he needs to keep staring out the one more likely to pull the trigger). The ends justify his means – the men throw away their guns, but the Doctor has to look down the barrel and snarl at his potential executioner in order to psychologically beat a liberal response out of him. It's a bold, righteously indignant confrontation from a man who has clearly seen enough death and has contempt for those who dispense it thoughtlessly.

To read the above description without knowing anything about Sylvester McCoy's performance might give the impression that there are precious few laughs in this



period of the show, but there are plenty. For all the simmering rage bubbling beneath the surface, the Seventh Doctor is a clown: he tumbles, he juggles, and he does a whole magic routine in order to frustrate the Gods of Ragnarok in *The Greatest Show in the Galaxy*.

We also discover he has certain powers, the like of which haven't really been flirted with since the Third Doctor's era. In *Remembrance of the Daleks*, when Ace berates him for criticising her driving and tells him that if he doesn't like it then he should take over, she suddenly (and to her obvious confusion) finds herself sitting in the passenger seat after they disappear briefly into the shadow of a bridge.

His companion, Ace, is like a modern-day Brigadier – but with more attitude and modernity (and less likelihood of knowing where Cromer is). Like Lethbridge-Stewart though, she gives the Doctor someone to

lecture about violence and destruction – but then makes use of her ability to dispense either should he need to call upon her to do so. “Give me some of that Nitro-9 you're not carrying!” he demands, when the need to blow up a Dalek becomes more important than the fact that he is accompanied through time and space by a teenage arsonist. Shortly afterwards he gives her a baseball bat which has been augmented to such an extent that it's a useful Dalek killer. Similarly, in *Silver Nemesis* he says, “I don't suppose you've completely ignored my instructions and secretly prepared any Nitro-9, have you?” He *knows*, of course he does, and so as instructed she blows up the Cybermen's spaceship. She later charges about, nobbling them with gold coins, while he tries to take care of the startlingly long list of people in that story who want to kill him. If the Doctor's attempts to educate

Above:
The Cybermen
celebrate
Doctor
Who's 25th
anniversary in
Silver Nemesis.

Right:

De Flores is hungry for power in *Silver Nemesis*.



her do draw comparisons with *Pygmalion* then Ace is Eliza Doolittle with an ASBO.

Like the series though, for all the violence and confrontation, there is something fiercely principled running through Ace. Because of this, she is often the conduit for the moralistic elements of the storylines – something very important to the scripts of this period. *Remembrance of the Daleks* wears its colours (pun very much intended) on its sleeve – it's a story about the Daleks, who are often used as an allegory for the Nazis, being helped by yer-actual Nazis. Not the traditional, swastika-wielding protagonists of the Second World War, but those closer to home both geographically and chronologically. Mr Ratcliffe and his Association – including lovely, handsome Mike, who works for the good guys and catches Ace's eye – are homegrown fascists who embody the story's concerns about race. In one memorable scene, the Doctor visits a café at night and muses – with the café's West Indian waiter John (played by the story's only black actor) – on time, choices and repercussions, in which the small act of having sugar in tea reverberates with

the issues of slavery and John's ancestry. Big ideas are tackled in tiny scenes – and universal conflict is showed to impact on individuals.

We get more Nazis in *Silver Nemesis*, but these are of the traditional kind (they've even got Anton I-Was-a-German-Officer-in-Every-War-Film-Ever Diffing, for goodness' sake!) who draw similarities between themselves and, for once, the Cybermen as opposed to the Daleks. De Flores sees the Cybermen as the embodiments of the giants in Wagner's *Ring des Nibelungen* and views them as the very essence of Hitler's vision.

Right-wing politics

In case they miss the double dose of Nazi-bashing in the two monster stories, anyone labouring under the misapprehension that this period is well into its right-wing politics might want to watch *The Happiness Patrol* again. Helen A would seem to be an obvious swipe at Margaret Thatcher – she rewards initiative, she likes enterprise, she thinks family is important, she has big hair and she is ruthless. The state executions and people disappearing may be a bit more Chile than Chequers, but Pinochet and Thatcher were close allies and satire always ups the stakes, so it's not unfair to draw these parallels. The Kandy Man and his sweets – tempting, supposedly desirable but actually really unhealthy – are the production's embodiment of capitalism in a story that positively encourages dissent.

This series is also about not worshipping surface gloss. The showbiz facade of *The Greatest Show in the Galaxy* hides a dark, sad past of lost ideals and compromised artistic vision. The Gods of Ragnarok are the ultimate men in suits – demanding short-term, quick-fix entertainment rather



'HANDSOME MIKE —
A HOMEGROWN FASCIST.'

1988/9 SERIES

Right:

All praise the Gods of Ragnarok.

than anything nuanced or long-form. They chew it up and they spit it out, incapable as they are of digesting anything too rare or unusual. *The Happiness Patrol* is about a planet where everything is apparently hunky-dory – but the truth, like life, is more complex than that. Happiness comes at the price and cannot exist with sadness – they exist together in melancholy harmony in real life just like they do in the best music. This is embedded into the themes of the story: the complex riffs of the blues are set up in opposition to the easily digestible but unsatisfying blandness of lift music. It's a theme that continues in the following adventure when the textured beauty of jazz baffles the rigid, emotionless Cybermen. Music plays an important role throughout the series – we know there's something strange going on at the Psychic Circus when the traditional ringside funfair merges into an incongruous rap at the start of *The Greatest Show in the Galaxy*.

Below:

The Doctor joins Courtney Pine for a jam.



oldest enemies are heavily featured, but even those totally new to viewers, the Gods of Ragnarok, turn out to be old enemies of our hero – he tells us that he has fought them all through time. The Doctor has had big battles we've never even witnessed (an idea that carries into the following year in *Battlefield* [1989 – see Volume 45] and *The Curse of Fenric* [1989 – see Volume 46]). In *Silver Nemesis*, the whole story is threaded through recent Earth history – terrible events of the past (Hitler annexing Austria, Kennedy's assassination) – are linked with the orbit of the Nemesis statue (which the Doctor launched – thanks mate). This sense of history, and the Doctor being part of it, is tied in with the fact that the show launched after one of the momentous events just mentioned – the world-shaking death of John F Kennedy on 22 November 1963, the day before *Doctor Who*'s first episode aired.

Coal Hill School

So where better to start the 1988 series than back at Coal Hill School during that very same period? Nostalgic references abound in the series' opening episode – there's a book about the French Revolution in the science lab, a nod to the volume read by Susan during the very first episode in 1963,

and the first Dalek we encounter is at the very junkyard where viewers first saw the Doctor and the TARDIS 25 years earlier. Such things are there for the fans and yet don't cause unnecessary distraction to the casual viewer. There's a clever piece of misdirection which leads the seasoned viewer to think Ratcliffe is talking to Davros (chair, Daleky voice, human body) when he is in fact working for a different faction – Davros has been saved as the ultimate surprise for Part Four. Then there's the old cliché that the Daleks can't climb stairs, being joyfully kicked into touch once and for all at the cliffhanger to Part One, while an announcement on a television set about the start of a new science-fiction series is one of the most meta moments in the show's history. The whole story is a joyous celebration of *Doctor Who*'s past which nonetheless looks to the future (its tone and presentation are immediately more serious and large-scale than any of the stories from the previous year).

Themes and vignettes aside, there are also some cameos in *Silver Nemesis* from

production personnel linked to the show's past milling about as tourists at Windsor Castle (because the Queen has to turn up for the Doctor's birthday) – but by far the cleverest is the casting of Leslie French as the aged mathematician who helps Lady Peinforte. French was one of the actors considered for the role of the First Doctor, and 25 years later he finally gets his chance to play a doddering eccentric genius who gets involved with time travel.

An eye on the past then, but the 1988 series is a mixture – the action-adventure formats of the Dalek and Cybermen tales are complemented by the two more abstract oddball adventures, taking place in worlds with large characters and brash, imaginative concepts. It's a show that is still very much aware of how it began, and yet is committed to evolve and explore new areas while acknowledging its illustrious history. It may not have been loved by the top level of the BBC, but *Doctor Who* had learnt to love itself again. The Greatest Show in the Galaxy? You'd better believe it. ■

Below:
Clowning
around in *The
Greatest Show
in the Galaxy*.





REMEMBRANCE OF THE DALEKS

● STORY 148

Planet Earth; 1963. The Doctor and Ace are caught in the crossfire between two rival Dalek factions searching for the Hand of Omega. The Doctor has a plan, but can he stay one step ahead of his oldest enemies?



Introduction

Remembrance of the Daleks has a celebratory atmosphere. As part of the 25th anniversary this story took us back to 1963 – the year the series began.

We got to see the junkyard on Totter's Lane and Coal Hill School – both of which featured in the very first episode. There were references to the First Doctor. The action revolved around something called the Hand of Omega – a device engineered by a Time Lord who we first met during the series' 10th series – in *The Three Doctors* [1972/3 – see Volume 19].

The Dalek component of this story, however, was less of a throwback to the distant past. It moved the story on from where we'd last seen Davros and the Daleks

in *Revelation of the Daleks* [1985 – see Volume 41] and laid some groundwork for the future development of the Doctor's deadliest enemies.

Back in the 1960s there had been a Dalek civil war, in the closing stages of *The Evil of the Daleks* [1967 – see Volume 10], one that it was suggested wiped the Daleks out for good. *Remembrance of the Daleks*, however, expanded on the idea of there being two different types of Daleks – the Imperial Faction who were loyal to Davros and the Renegade Faction.

The idea of Davros' new Daleks being “not pure in their blobbiness” is one that persisted in later Dalek stories. In *Dalek* [2005 – see Volume 49], the Dalek self-destructs when it realises it has assimilated Rose's humanity. In *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50] the Doctor says that the Dalek Emperor's half-human Daleks were driven mad by their own flesh. The rivalry between Dalek Sec and the other members of the Cult of Skaro in *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55] was about purity. *Victory of the Daleks* [2010 – see Volume 63] saw the new paradigm – a purer generation of Daleks based on the template in the Progenitor – destroy the ‘impure’ Daleks that created them.

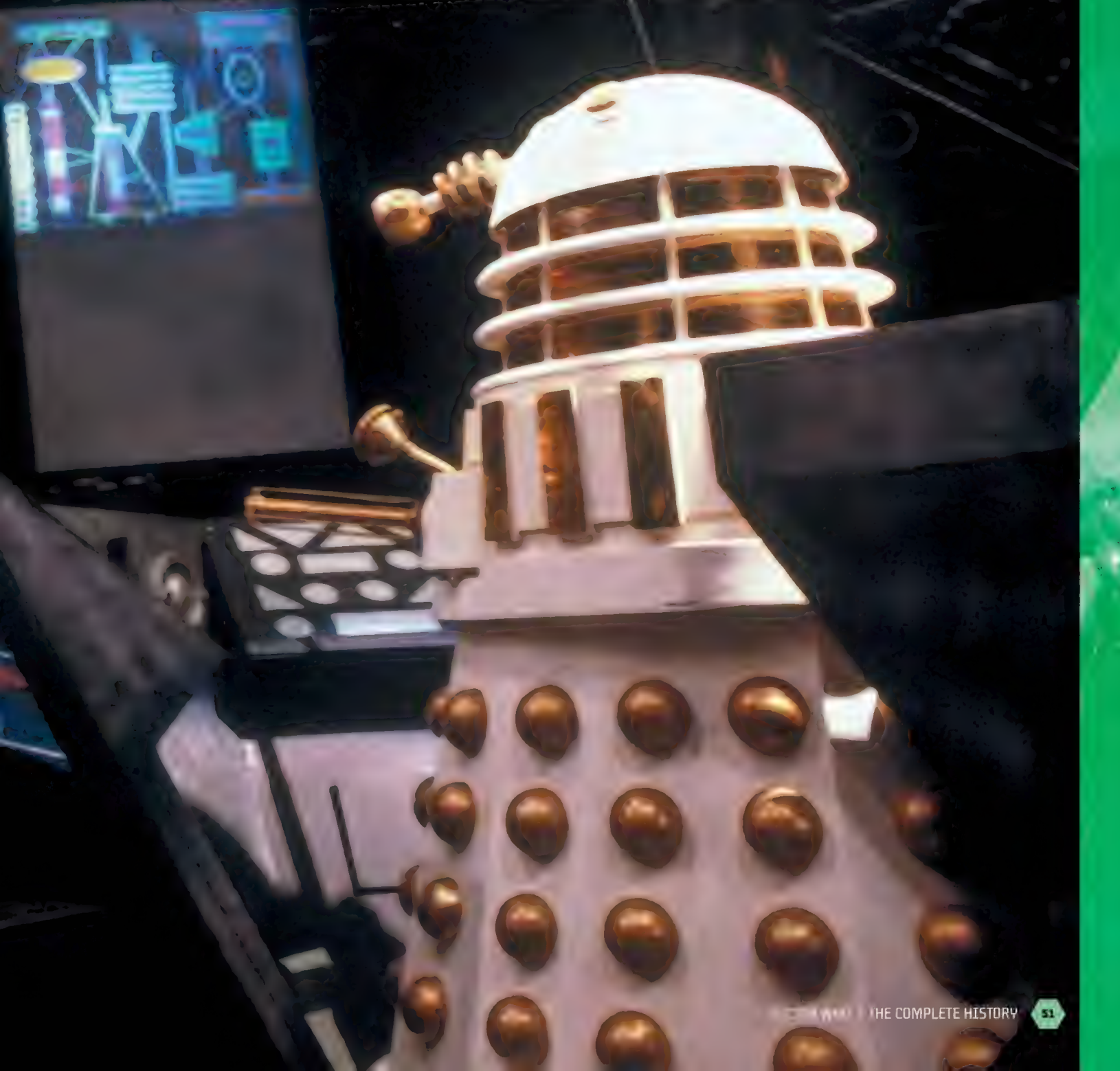
This idea probably has its origins in *Genesis of the Daleks* [1975 – see Volume 23] when the Daleks exterminate the Kaled scientific elite including Davros, as they refuse to accept that any other lifeform is superior to them. *Remembrance of the Daleks* is a defining story in the creatures' history as it develops this sense of superiority into a Dalek identity crisis. ■

Below:

Rose gives a Dalek a touch of humanity in *Dalek*.



'THE STORY LAYS SOME GROUNDWORK FOR
THE FUTURE DEVELOPMENT OF THE
DOCTOR'S DEADLIEST ENEMIES.'



PART ONE

The year is 1963, and a spacecraft hovers over the Earth... [1]

A schoolgirl stands at the gates of Coal Hill School, watching the Doctor and Ace. [2] The Doctor is intrigued by a mysterious black van.

Ace goes to Harry's café to buy some sandwiches, arousing the attention of a young man called Mike.

The Doctor examines some scorch marks in the playground, then climbs into the van where Professor Rachel Jensen is monitoring a magnetic fluctuation. She receives a call from Group Captain Gilmore, reporting that he is under attack.

Picking up Ace and Mike, they speed to the junkyard at Totter's Lane. A creature hiding in a shed is firing laser blasts. Gilmore orders his men to fire grenades into the shed and a Dalek emerges from the remains. [3] The Doctor uses Ace's last two cans of Nitro-9 to destroy it.

Back at HQ, Mike introduces Gilmore to an associate called Ratcliffe. Rachel discusses the Doctor with Allison, her assistant.

The Doctor and Ace return to the school and meet the Headmaster. [4]

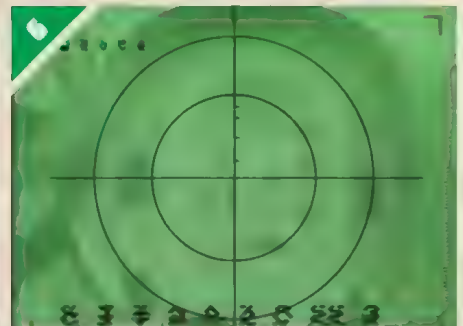
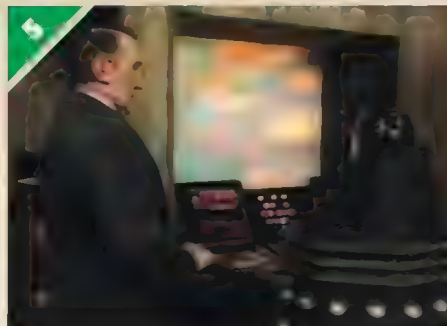
In the junkyard, Ratcliffe has his men lift the remains of the Dalek onto the back of a lorry. The Doctor explains to Ace that the Daleks are after something he left behind: the Hand of Omega.

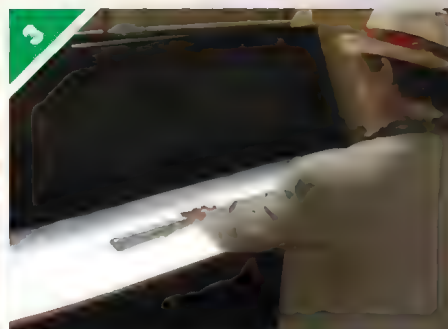
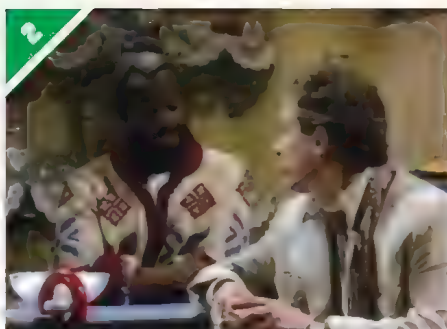
In a warehouse office, Ratcliffe reports to a figure seated in a chair, its head hidden by a helmet. [5]

The Doctor and Ace discover a transmat in the school cellar. A Dalek starts to materialise... the Doctor destroys it but then realises the Daleks will have left an operator behind. A white and gold Dalek emerges from the shadows.

Ace runs upstairs to the entrance hall. The Headmaster knocks her down and locks the door, trapping the Doctor.

The Dalek levitates up the stairs after the Doctor, screeching, "Exterminate!" [6]





PART TWO

Ace winds the Headmaster and opens the cellar door. The Doctor and Ace run outside and collect an anti-tank rocket from an RAF truck, which Ace uses to destroy the Dalek. [1]

Mike arrives, followed by Gilmore, Rachel and Allison. The Doctor warns Gilmore that a Dalek task force could soon be operating in the area.

The Doctor borrows Ace's baseball bat and heads off on an errand. Mike offers Ace a bed for the night at his mum's boarding house.

The Doctor returns to Harry's café and muses about the fact that every decision has unforeseeable future consequences. [2]

The next morning, the Doctor visits a funeral parlour where, long ago, he left behind a casket. The Doctor places Ace's bat into the casket, infusing it with energy. [3] He then walks out, the casket floating after him.

In Ratcliffe's office, the seated figure promises Ratcliffe he will share its power.

At a cemetery, a blind vicar performs a burial service for the Doctor's casket. [4]

Ratcliffe receives a call from one of his men telling him he's located the Doctor.

Mike emerges from a phone box near the cemetery only to be attacked by the Headmaster, who accuses him of working for the renegade Daleks. [5] Mike overpowers him and he collapses, dead.

The Doctor returns to Mike's mum's boarding house and gives Ace her bat back.

Ace leaves the boarding house just as a new science-fiction series is about to begin on television. She returns to the school, unaware that four Imperial Daleks have transmatted into the cellar.

At the HQ, the Doctor builds a device to interfere with Dalek control systems.

At the school, Ace fends off a Dalek with her baseball bat and escapes by leaping through an internal window. She runs outside but is trapped by three Daleks! [6]

PART THREE

The Doctor arrives with soldiers and his Dalek disorientation device. Ace crawls away as Mike and two soldiers destroy the Daleks. Gilmore, Rachel and Allison arrive. Examining the Dalek remains, the Doctor is grabbed by the mutant within [1] but Allison bludgeons it to death.

In the Imperial Dalek mothership, an attack squad prepares to enter the transmat. The Doctor uses Ace's baseball bat to destroy the transmat.

Ratcliffe locates the Hand of Omega casket at the cemetery. He sticks a rod into the ground and receives an electric shock. This is detected in the mothership [2] and the Emperor is informed.

Ratcliffe's men dig up the coffin, watched by the schoolgirl, and deliver it to his warehouse. The Doctor tells Ace that a long time ago a stellar engineer called Omega created the Hand of Omega,

with which he created the supernova that provided the power source for Time Lords.

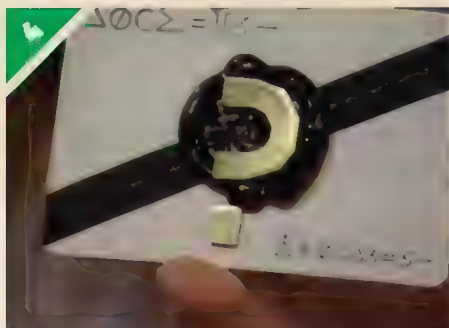
The Black Dalek arrives at the warehouse and has all of Ratcliffe's men killed. The seated figure removes its helmet to reveal that it is the schoolgirl. [3] She activates the time controller, the device used by the renegade Daleks to travel through time, then goes outside with Ratcliffe and the Black Dalek.

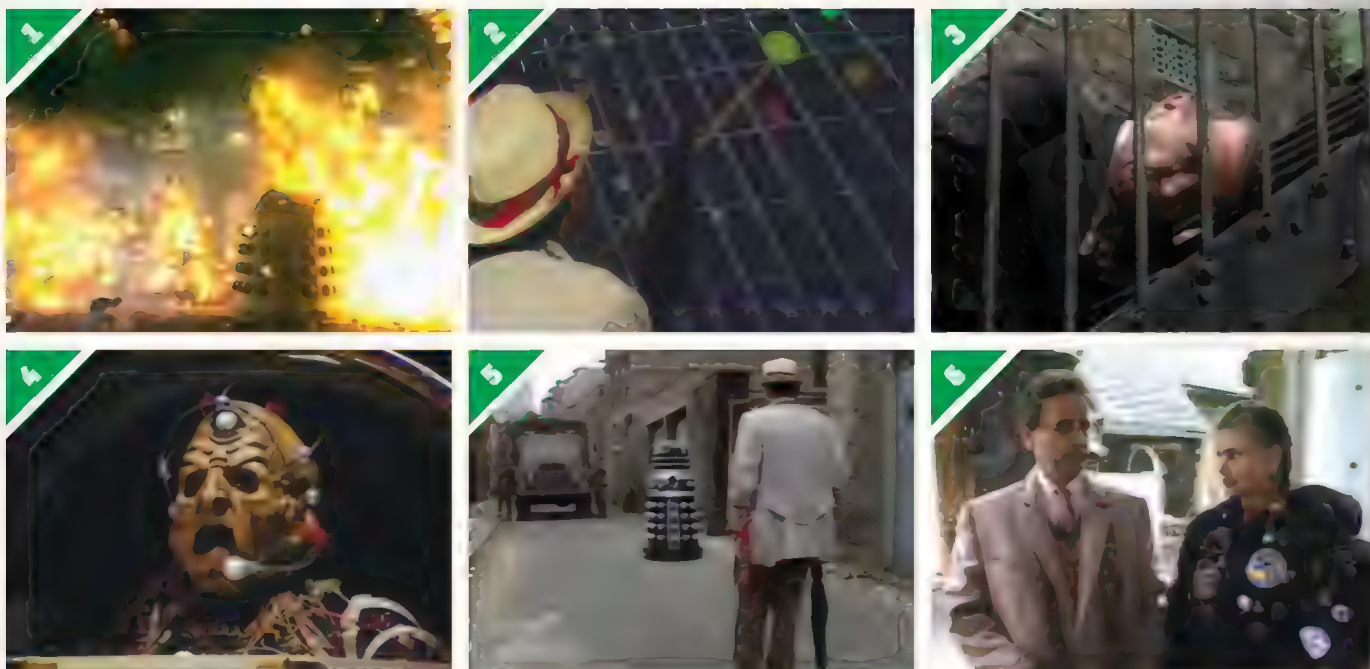
The Doctor and Ace enter Ratcliffe's warehouse. The Doctor disables the time controller leaving behind a calling card. [4]

The Doctor and Ace run back to the school. Mike gives himself away as being in league with Ratcliffe and the renegade Daleks, much to Ace's outrage.

The renegade Daleks attack the school. [5] The battle computer girl detects an Imperial Dalek shuttlecraft descending and the Black Dalek tells her to order the Daleks to withdraw.

The Doctor is sure the Imperial Dalek shuttlecraft won't land nearby, but is proved wrong as it descends outside. [6]





PART FOUR

The shuttle lands and the Imperial Daleks engage the renegade Daleks in battle. [1]

The Doctor slides down a rope to the top of the shuttle, enters through the service hatch and deactivates the Dalek inside. The Doctor discovers that the Daleks have reoccupied Skaro. [2]

Mike goes to Ratcliffe's warehouse. The Black Dalek orders for Mike and Ratcliffe to be exterminated, but suddenly the Imperial Daleks arrive, blasting through the gate. Ratcliffe grabs the time controller and the schoolgirl kills him. [3]

The Doctor rewires the transmat in the school cellar to pick up Dalek communications.

The Imperial Daleks capture the Hand of Omega. The Doctor and Ace arrive at the warehouse to see Mike heading off with the time controller. The Doctor sends Ace after him.

The Imperial Daleks return to their shuttle, which returns to the mothership.

The Doctor calls the mothership and orders the Emperor to surrender the Hand of Omega. It refuses, its head sliding open to reveal that it is Davros! [4]

Ace returns to Mike's house, where Mike holds her at gunpoint.

Davros orders the activation of the Omega device. It leaves the mothership and turns Skaro's sun into a supernova, vaporising Skaro. Davros abandons the mothership before the Hand of Omega destroys it. The Doctor reveals that he programmed the Hand.

Mike opens his front door to reveal the schoolgirl. She blasts him with electricity.

The Doctor and Gilmore locate the Black Dalek in a backstreet. [5] With no hope of rescue, the Dalek self-destructs and the schoolgirl is released.

The Doctor and Ace are among the mourners at Mike's funeral. Ace asks the Doctor if they did good: "Perhaps. Time will tell. It always does." [6]




Pre-production

For the 1988 series of *Doctor Who*, which would mark the series' 25th anniversary, producer John Nathan-Turner was looking for a new writing team since some of the regular contributors had run out of fresh ideas (or become 'Whoed-out' as he termed it). Throughout 1987, he and script editor Andrew Cartmel interviewed a lot of writers new to the series. Cartmel also wanted to make the new *Doctor* increasingly mysterious, powerful and controlling...

Then on his way back from recording on *Paradise Towers* [1987 – see Volume 43] on Friday 22 May 1987, he read an unsolicited script for the series called *Knight Fall* which had been passed to him by BBC script editor Caroline Oulton. The writer was Ben Aaronovitch.

Twenty-three-year-old Ben Aaronovitch had been writing for four years, without much success. His principal genre was thrillers, but he also had a liking for science-fiction and had been a casual viewer of *Doctor Who*. He submitted a thriller script to Caroline Oulton. Oulton told him of other BBC shows that might use speculative material, and so Aaronovitch submitted two scripts: one for the London police series *Rockliffe's Babies* and one for *Doctor Who*. Jon Hardy, script editor of *Rockliffe's Babies*, informed him that although the script was good, his second series was already fully commissioned, and a third seemed unlikely.

Aaronovitch's *Doctor Who* storyline, *Knight Fall*, was more fortunate. Cartmel liked the science fiction ideas in it a great



'IT SOON BECAME CLEAR THAT THE
DALEKS HAD TO BE PART OF THE
SILVER JUBILEE.'

REMEMBRANCE OF THE DALEKS ➤ STORY 148

Right:

Ace and the Doctor pose with the Daleks.

deal, but felt that it was poor *Doctor Who* and over-populated with minor characters. After the Bank Holiday, Cartmel contacted Aaronovitch via his father – the academic Sam Aaronovitch – and arranged a meeting for Thursday 28 May. By Wednesday 3 June, the pair were discussing a story idea called *Transit* about a futuristic teleport system leading to Hell which was in development through to Aaronovitch's departure for a holiday in the USA later that month.

Cartmel invited Aaronovitch to come up with ideas for a three-part serial that could be made totally on location (ie with no studio recording at all). The script editor recommended that the writer did not have lots of running up and down corridors, or TARDIS scenes, and should keep the Doctor and Ace together as much as possible.

Aaronovitch's new submission was entitled *Storm Over Avallion*, and greatly impressed Cartmel. John Nathan-Turner also liked the submission, feeling it to be in the mould of the 1970s UNIT stories. There were some problems with the balance of the serial since the Doctor's

involvement was too small. Although not used at this point, *Storm Over Avallion* was seen as something to be developed in the future. On Thursday 20 August, Aaronovitch along with Graeme Curry and Stephen Wyatt attended a playback of *Paradise Towers* so that they could get a better feel for the new Doctor.

During 1987, Andrew Cartmel and John Nathan-Turner were planning the 1988 series as the 1987 series was being recorded. With



the next series coinciding with the 25th anniversary, Nathan-Turner felt he needed a gimmick to promote the first story of the new Doctor's second series, and it soon became clear that the Daleks – who were also celebrating their first quarter-century – had to be part of the silver jubilee. The producer settled on this on Tuesday 8 September 1987, meaning that Aaronovitch would need to start on a new storyline...

On Friday 9 October, Nathan-Turner began to negotiate with Roger Hancock, agent for creator Terry Nation, for the use of the Daleks and Davros in the upcoming serial. As usual, Nation was given the first option on writing a new Dalek story. As usual, Nation declined, but was again given the chance to see another writer's scripts and so suggest any minor changes to the storyline. On Tuesday 13 October, Nathan-Turner informed him he'd be in touch.

It was felt that the scripts for *Storm Over Avallion* contained the action and pacing which a good Dalek story needed, so Nathan-Turner formally agreed to commission Aaronovitch on Friday 30 October. Aaronovitch received a phone call from the script editor one morning on, asking him to write a serial involving *Doctor Who*'s most famous monsters. The writer originally thought it was joke when he was told by Cartmel that he would be writing the Dalek story. On Halloween,

Connections: School's out

- Coal Hill School featured in the very first episode of *Doctor Who*. The Doctor's granddaughter, Susan Foreman, was a somewhat troubling pupil at the school. This led concerned schoolteachers Barbara Wright and Ian Chesterton to come to her home one night, but they only found a police box in a junkyard...



the writer and script editor discussed a story idea set in 1963 to celebrate the anniversary, and watched the 1963 edition of the BBC1 series *The Rock'n'Roll Years* which mixed pop music and news footage (originally screened on Sunday 25 August 1985). Cartmel then arranged to use contemporary music in the serial as the storyline developed. Although Aaronovitch and Nathan-Turner had not originally got along well, the producer was now impressed with his ideas, such as the little girl who fired lightning from her fingers. During November, Cartmel arranged for Sophie Aldred to meet with writers Ben Aaronovitch and Graeme Curry to discuss her ideas for Ace in the following series.

On Tuesday 1 December, Sophie Aldred was formally contracted for the new series as Ace. Part One of a story called *Nemesis of the Doctor* was commissioned from Aaronovitch for a target delivery of Wednesday 2 December. In the meantime, the use of the Daleks was confirmed to the writer in a further telephone call from Cartmel on Monday 9 November.

In addition to notes on the house style of *Doctor Who* series, further directives given to Aaronovitch as he developed his scripts was to 'put the kids back behind the sofa' (particularly regarding the

Daleks). The writer also wanted to show the Doctor manipulating people. The story was approached very much as a war movie in the style of *All Quiet on the Western Front*.

Aaronovitch studied old *Doctor Who* serials as he prepared to write for the series. He found *The Seeds of Death* [1969 – see Volume 14] and *The Ambassadors of Death* [1970 – see Volume 15] rather slow, and of the few Peter Davison and Colin Baker serials he watched he only liked *Vengeance on Varos* [1985 – see Volume 40]. He did admire *The Robots of Death* [1977 – see Volume 26] and Robert Holmes' scripts such as *Spearhead from Space* [1970 – see Volume 15] and *The Talons of Weng-Chiang* [1977 – see Volume 26].

Dalek research

In December, Aaronovitch started to research his new storyline. To brush up on the Daleks he viewed both *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1] and *The Dalek Invasion of Earth* [1964 – see Volume 4] and read the scripts for nearly all the other Dalek stories (except *The Daleks' Master Plan* [1965/6 – see Volume 6]). This caused him some initial concern, since he felt that scenes with Daleks talking together in the past had become very tedious because of lack of facial expression and voice variation, the exception appearing to be the scheming of the creatures in David Whitaker's *The Evil of the Daleks* [1967 – see Volume 10]. It was the conclusion of the most recent Dalek script, Eric Saward's *Revelation of the Daleks* [1985 – see Volume 41], with two Dalek factions which inspired the revival of the civil war within the species, along with the 'dislike for the unlike' element of the Dalek hatred of the Thals in Nation's original 1963 serial.

Left:
Group Captain
Gilmore
addresses
the troops.



Connections: Accidental Brig

► When the Doctor says, "Listen to me, Brigadier!", he is mistaking one moustached military type for another. This was a reference to his old friend Brigadier Lethbridge-Stewart, commanding officer of UNIT, who the

Doctor first met in *The Web of Fear* [1968 – see Volume 11].



Aaronovitch also began researching into the culture of 1963, the date in which he aimed to set the serial and which it was agreed would emphasise the show's quarter-century on screen. Cartmel in particular wanted to stress the period setting. One joke for 1963 that Aaronovitch considered including was having the Doctor and Ace hurrying back to the TARDIS, but apparently running past it. This is because it was a real

police box, and the TARDIS was actually parked up the next alleyway.

In studying the 1960s, the writer found that people had a rose-tinted view of the decade and wanted to show some of its more unpleasant aspects. The early 1960s saw a fascist revival in London, which was a key element that Aaronovitch worked into his scripts in a number of ways. Ratcliffe spoke out in Part Two about how his allegiances in the war were not the popular view of Britain, and Ace showed disgust at the 'No Coloureds' sign in Mrs Smith's window. The racism was also displayed in the conflict between the Daleks as the Doctor considered the difference between the Kaled mutants in Part Three. All this again linked in with Nation's concept of the Daleks: their pure hatred for all other forms of life.

In terms of *Doctor Who* mythology, Aaronovitch studied *An Unearthly Child*, the very first episode of the series that formed part of *100,000 BC* [1963 – see Volume 1], and felt that the opening episode could be set in September or October 1963. The original story outlines also included a great many references to *Doctor Who's* very first episode in terms of its venues



and continuity, although the writer was unaware that some of these had already been used at the start of the Colin Baker story *Attack of the Cybermen* [1985 – see Volume 40] (which Aaronovitch only viewed when midway through scripting). Consequently, many of these continuity points were dropped. The writer had also considered including the Thals, and the Daleks' ape-like servants, the Ogrons, in the storyline, but soon dropped these elements when he found the continuity was making the serial too complex.

Aaronovitch's storyline

Aaronovitch delivered both a revised storyline and Part One of *Nemesis of the Doctor* on Wednesday 16 December. As the production office shut down for Christmas, Parts Two to Four were duly commissioned on Friday 18 December with a target delivery date of Friday 15 January 1988.



In the meantime, on Monday 21 December, Aaronovitch's storyline was mailed to Terry Nation in California. The storyline – which generally followed the finished serial – was set in December 1963. Professor Rachel Israel and Allison Williams joined Colonel Gilmore at Foreman's junkyard in Totter's Lane where they found a lone Blue Dalek. At the end of the episode, the Doctor interrupted a parents' meeting at Coal Hill School and had it evacuated, with a Red Dalek materialising in the cellar. In Part Two, the group left the school and returned to Totter's Lane where Gilmore had his mobile HQ. The Doctor visited a tea stall and passed the Reverend Parkinson; he then visited a lock-up to claim a huge metal coffin by presenting some rather dubious paperwork. Ace borrowed some of Mike's jeans to replace her shorts which had been ruined at the school, and at the guest house Mrs Smith talked about a woman's role in life as the BBC Home

Service played in the background. At the school, Ace traced the Dalek signals to the cellar where she found a dead soldier and a Dalek operating the transmat. Ace was to be injured as the Daleks cornered her in the cliffhanger. In Part Three, a Blue Dalek was to be seen driving the lorry which took the coffin away from the graveyard. The Red Daleks called on Gummer (eventually renamed Ratcliffe) and his associates and ordered them to surrender, with the Blue Dalek leader being revealed to be the mysterious child who has been watching events throughout. In Part Four, the truth about the Hand of Rassilon was revealed; this was held by the child at a docklands warehouse, and the Black Dalek emerged to command the Blue Daleks. The Doctor traced the time corridor to the future from the Dalek shuttle; the Daleks aimed to rival the power of the Time Lords, for which they needed the Remote Gravitomagnetic Stellar Manipulator which was transported by the Daleks' weapons platform to the Red Dalek shuttle. The captured Blue Daleks were also herded on board and all Daleks and technology left on Earth were disintegrated to protect their secrets. The Dalek Emperor was revealed as Davros, the Doctor sent a pulse up the time corridor to destroy the Dalek base and used the Novagun from the Hand of Rassilon on the Black Dalek. The Reverend Parkinson then conducted Mike's funeral.

At this time, John Nathan-Turner was attempting to leave *Doctor Who* after eight years. He and Andrew Cartmel had spotted a book with great potential as a Sunday evening drama series, and a pilot script was being developed by Ian Briggs. Another project in

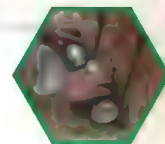
Pre-production

Left:

The Doctor and Ace confer with Gilmore, Mike and Rachel.

Connections: Explosive talents

▶ Ace supplies the Doctor with two canisters of Nitro-9. It was established in *Dragonfire* [1987 – see page 6] that young Ace has a liking for loud explosions, with Nitro-9 Ace's own, particularly effective homemade concoction.





Above:
"His insides
were
scrambled.
Very nasty."

development was a play about fanaticism by Stephen Wyatt, while Nathan-Turner still wanted to revive the 1960s soap opera *Compact* in an updated format as *Impact*.

By January 1988, all the scripts for the 14-episode anniversary series had been commissioned; Aaronovitch had delivered a draft of the second episode in early January, although Nathan-Turner was concerned about the potential expense of the storyline. Aaronovitch met some of the other writers on *Doctor Who* to discuss his script development; Cartmel was deeply impressed with him, and saw him as his potential successor as script editor. Ian Briggs helped him characterise Ace, since he had written her debut serial, *Dragonfire* [1987 – see page 6]. A consistency for Ace was worked out by the production team in discussions with Sophie Aldred, who played the character. In the draft scripts, Ace's age was defined as 17. Cartmel arranged for Sylvester McCoy and Sophie Aldred

to meet up with the writers and directors at a Shepherd's Bush café on Wednesday 13 January so that they could discuss their characters. Aldred was still working on *Corners*, and on Friday 15 filmed a report with Keff McCulloch at the studios of MBF Records where the composer discussed his new arrangement of the *Doctor Who* theme tune.

It was also around this time that Andrew Cartmel decided there should be a major redefining of the Doctor's core character and a new sinister air of mystery for the series. This was to be a subtle, long-term plot device that would be revealed gradually over the next two or three series to show that the Doctor was not just any Time Lord.

The inclusion of Davros in Ben Aaronovitch's storyline and scripts allowed the writer more versatility in the closing confrontation scenes, since this character could speak with emotion and bitterness, unlike his creations. Aaronovitch was,

however, careful not to let Davros dominate the story and squeeze the Daleks out of the limelight, a perceived problem since *Genesis of the Daleks* [1975 – see Volume 23]. In actual fact, the writer envisaged Davros as now being in the process of becoming a form of ‘compromise Dalek’.

The element of art imitating art spilled over into Part Two where Ace watched BBC television in 1963 and walked out just before the first episode of a new science-fiction series... which the continuity announcer does not get the chance to name. The intention was that this should be either *Doctor Who*’s début itself, or failing that something like ‘Professor X’, a spoof of the programme’s own origins.

With no objections received from Terry Nation over the storyline by Monday 18 January, Nathan-Turner decided to move ahead with the serial. When Nation later objected that neither the Daleks nor Davros featured strongly enough, the producer was able to win him over with praise. Nathan-Turner was subsequently on leave when Cartmel handled the final arrangements with Roger Hancock.



On this date, the fourth of Ben Aaronovitch’s scripts arrived at the *Doctor Who* production office.

In total, the writer took his story through three revisions in a very short space of time, pruning down the over-long entries. While Part One was suitably fast to hook the new viewer, Part Two suffered from a lot of dialogue between the Daleks which might lose a potential audience. Editing included a scene set at Totter’s Lane in Part One where the Doctor told Mike that the creature was a Dalek, with this line being lost. However, as Aaronovitch was later to spot, in a subsequent scene Rachel named the creatures ‘Daleks’ when none of Gilmore’s force would have known the name, although the Doctor did yell it as he taunted the Dalek prior to its destruction.

Connections: Revolutionary text

► In the science lab, Ace picks up a copy of a book entitled *The French Revolution*. In the very first episode of *Doctor Who*, history teacher Barbara Wright lends Susan a book of the same title. Whether it’s the very same book is open to interpretation.

Character descriptions

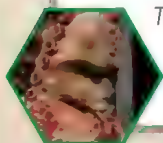
In the early rehearsal scripts, Rachel Jensen was ‘a middle aged woman in smart clothes’, the small girl was ‘about 12, she has fair dirty hair and a gaunt look’, Sergeant Mike Smith was ‘tall, aged 25, dark-haired, wearing jeans. Roundnecked RAF blue jumper, his hair is regulation length and a heavy biker’s jacket is slung over the back of his chair’, while Harry was a ‘middle-aged ex-boxer type’. Gilmore was ‘a man in his mid-50s with a stern military visage’ and was still a Colonel at this stage rather than a Group Captain. Allison Williams was ‘a young woman in a skirt suit and a duffle coat, glasses’, Gummer was ‘a 40-year-old man in a dark suit’, the Headmaster was ‘a man

Left:
Decapitated
Dalek.

Connections: Earth invasions

► The Doctor asks Ace if she remembers the Nestene Invasion, the Zygon gambit with the Loch Ness Monster and the Yeti in the Underground. These refer to events seen in *Spearhead from Space* [1970 - see Volume 15], *Terror of the Zygons* [1975 - see Volume 23] and

The Web of Fear [1968 - see Volume 11].



in his late fifties wearing a rumpled suit and a strangely vague expression', John was a 'West Indian owner of the teastall', Reverend Parkinson was 'a tall thin man in a long warm coat, hat, dark glasses and dog collar... using a blind cane' and Martin was 'a tall thin aesthetic escapee from a TB ward (aged 40)'.

The two Dalek factions had different coloured casings here: blue with silver trimming for the renegades, and a more modern casing in red with black trimmings for the Imperial forces. The

scripts indicated that the café scenes were intended for Outside Broadcast (OB) work, while all the scenes inside the school were listed as being studio material. After studying the tapes of *An Unearthly Child*, Aaronovitch had structured the Totter's Lane scenes around the junkyard being a small venue, with the bulk of the action in the street. However, the production team was keen to have the yard a lot larger, as it had been in *Attack of the Cybermen*.

In Part One, when Ace complained about excitement not being what she had in mind in the back of the van, the Doctor commented, "Excitement never is; if you anticipate it, it wouldn't be exciting." At the junkyard, Rachel commented that Sergeant Smith lived locally. Embery was originally a non-speaking role. In the van, the Doctor explained to Ace that the motivation for the Daleks was: "Sublimated inferiority complex, to mask their inadequacies by reducing all other races to slavery or extinction." At the yard, Mike told Gilmore that he would use a police box to call HQ and introduced the Colonel to Mr Gummer of the 'Community

Association'. On arriving at the school, the Doctor and Ace found an induction meeting for prospective parents in progress; the Headmaster believed Ace was the Doctor's daughter, but instead he passed her off as his granddaughter before ordering an evacuation ("What is it, a bomb, the bomb?") whereupon the Headmaster called for Miss Gould to get the parents and children away. On the upper floor, the Doctor told Ace, "I've been to this time nexus before, I spent five months here, Susan came to this very school," and that the Daleks were following him because they "must have used a Temporal Imager and cross references with records from their invasion of the Earth in



the twenty-second century." He pondered, "Why are they trying to move against me in my previous incarnation when it intersected this time/space nexus?"; there were no references to the Hand of Omega. The Doctor later explained to Ace that the Dalek in the cellar was dormant until the destruction of the transmat activated it.

Firing weapons

At the start of Part Two's script, Ace discovered that she had ripped her shorts and the Headmaster played no further part in the serial after the opening scenes. On returning to the school entrance hall with the guns, the

Doctor told Ace, "Aim just above the gun plate, if we can hit that, the concussive effect should disable the Dalek." (Nathan-Turner had been uneasy about the earlier suggestion of the Doctor using a rocket launcher so this role was given to Ace.) The Doctor attempted to fire one of the weapons at the Dalek, which returned fire through a wall. After talking to the Doctor at his stall, John hung up an 'On Holiday' sign and departed. At the funeral parlour were two staff members, Martin and Harold ('middle-aged/fat'); Harold made the tea while explaining that the cold metal coffin was left a month ago by "that old geezer... with white hair. Doctor or something." Martin feared that the coffin was radioactive and that the Doctor was "a spy, a red agent"; he then recalled the 1955 film *Kiss Me Deadly* in which a woman was burnt up by a radioactive substance. The Doctor took a parcel wrapped in newspaper from the coffin. At Mike's house, Mrs Smith had sorted out some of Mike's old Levi 501s for Ace to wear, and Allison was holding 'a steel string guitar'. Gummer's warehouse was to have been close to the river, and the voice said their enemies were the Vri Katri Dav-rett Ka Dalek as well as hoping that the Doctor would fight and die for them. Mrs Smith was originally a speaking role; she told Ace proudly about her new transistor radio, and how Michael loved to listen to Bulldog Drummond on the old big cabinet radio. She preferred radio to television; the music for Ace watching TV was to be *The Locomotion* (a hit for Little Eva in September 1962). In the closing scene, Aaronovitch noted that the 'Red Dalek

Left:
Ace gets friendly with Mike.

Connections: Omega who?

➤ Omega, who gave his name to the Hand of Omega, was the gifted Gallifreyan engineer who harnessed the power of a black hole to give Gallifrey the power of Time Travel. The Time Lord himself was seen in *The Three Doctors* [1972/3 - see Volume 19] and *Arc of Infinity* [1983 - see Volume 36].





Above:
The two
professors –
Rachel Jensen
and the Doctor.

HUD display is more complex and sophisticated than the Blue Dalek display in Episode One’.

In Part Three’s script, the Doctor’s confuser device located two further Daleks on the upper level in addition to the ones attacking Ace, and it was the Doctor who used Ace’s bat to kill the creature in the exploded Dalek. In the warehouse, the Voice explained to Gummer of their opponents that: “Once they were like us. Pure in body and spirit, but they became corrupted. They left the Ven Gatrik Spex Dalek, the true path of dominance.” At the school, the Doctor couldn’t make another confuser because he only had one crystal, and Mike marvelled at the magnificence of the Daleks. In the graveyard, Gummer met the Reverend Parkinson and explained how recent “incidents” at his Boys’ Club were just high spirits; the vicar recalled Michael Smith having a wonderful voice in his choir. The Association men who collected the coffin were led by Robert, who talked to the girl. In the café, Gilmore gave orders to Kaufman rather than Mike,

and the Doctor told Ace to leave her toast. After Mike phoned Gummer, Harry warned him not to get involved with the Association as a lot of them were locked up in the war. “And look where it got us,” said Mike. The Red Dalek Emperor issued an ultimatum to Gummer. Talking to the Doctor on the school stairs, Ace felt that this Earth was not her home; “Iceworld was more familiar than this... I keep expecting to see everything in black and white.” The Doctor told her that “the real trouble starts when you meet people who remember you from the future”, and when she suggested going to see herself being born, he advised, “I wouldn’t.” As the Doctor explained to Ace about the Hand of Omega (as it now became) and made a reference to “we...”, this was footnoted as, ‘This slip-up is important to the mythos and has to be kept in.’ The card the Doctor left in Gummer’s office was ‘embossed with Prydonian Seal [Ref – *The Deadly Assassin* (4P)]’. A scene in the café had the jukebox playing *Hello Little Girl* recorded by the Fourmost (a September 1963 hit) as a Blue

Dalek moved around and Harry lay dead. Returning to the school, the Doctor made adjustments to his confuser and told Ace it was “time to save the world again”. The Blue Daleks secured the lower floors of the school but the Doctor used his confuser and Ace employed some gelignite to stall them; one Dalek fell on its side but a red glow raised it upright as they summoned the homing weapon which was a Dalek that ‘instead of the manipulator... has a big bulky weapon with a large bore’. As the Red Dalek shuttle arrived, the Doctor leapt to his feet with enthusiasm and declared, “At last. Now it really starts.”

In Part Four, the Doctor explained to Ace that inside the newspaper parcel was an accessory – “the Finger of Omega if you like” – which he had borrowed from the Hand (which responds to telepathic commands within 20 metres if it likes you). When Rachel insisted on helping, she remarked, “Out of my way Colonel, or I may do something unscientific to your face.” At the warehouse, the Black Dalek told Gummer the true meaning of obedience is to make the ultimate sacrifice as its Blue Daleks do – something which it did not think Gummer would do. When the Red Daleks arrived at the warehouse yard, there was a standoff because the Black Dalek had placed nuclear explosives on the Hand of Omega to destroy it if they were attacked; the Doctor monitored this situation via alien graphics he intercepted on the television in the school cellar. The Doctor returned to the warehouse yard and fell into a trance by the Hand of Omega, causing the object to render the nuclear charges useless, whereupon the Black Dalek escaped. In the cellar, Allison said she had been offered a place at Sussex, while Gilmore said he would retire to a remote cottage in Wales since the Army was angling to take

over his Special Incursions Countermeasure Unit:

“They’ve got some bright boy, Captain Tunbridge-Stewerd or something, worked for the SOE during the war, very highly thought of.” The Red Emperor had all disabled Daleks on Earth disintegrated, and when Mike threatened Ace she calmly ate a packet of bacon sandwiches. Addressing Davros, the Doctor declared he had heard his threats before “all over the universe, from the Autons to the Zygons and you know something Davros, of them all you are the most pathetic”. Confronting the Black Dalek in the street, the Doctor unwrapped his package to reveal a low-slung leather belt and holster with “a black ugly pistol”; he then faced the Dalek in a shoot-out where he was fastest on the draw.

Connections: Upstairs, Downstairs



► This serial is often marked as the first time a Dalek is seen to enter hover mode. However, a model shot of a hovering Dalek was seen in *Revelation of the Daleks* [1985 – see Volume 41], in which Davros also hovered.

Production team

On Friday 5 February, actor Michael Sheard was prompted to write to the production office. Sheard had appeared in several stories dating back to *The Ark* [1966 – see Volume 7] and having just enjoyed watching *Pyramids of Mars* [1975 – see Volume 24] on videotape he asked if he could appear in the series again. He wrote: ‘If I am very lucky and you have something for me I promise nothing will stop me from doing it.’ The actor wrote again on Tuesday 23 February asking if he could play the Headmaster in the Dalek serial and promising to be available. Sheard had worked with Morgan on *Buccaneer* and *Cold Warrior*.

The production team joined in the second week of February 1988, as the

four draft scripts went through the swift editing process. However, there was a sudden problem as this process began. The production office had assumed that the silence from Hancock meant that the scripts were approved, but now it transpired that the agent had read the first two instalments and did not want them to enter production. The next few days were spent in discussions with Nation's representative to allow the serial to proceed.

On Monday 8, director Andrew Morgan joined the production, having handled work on Sylvester's McCoy's début story, *Time and the Rani* [1987 – see Volume 43], the previous year. Morgan studied tapes of earlier Dalek serials; he and Cartmel were impressed with the work of Ken Grieve when they watched *Destiny of the Daleks* [1979 – see Volume 30] on Monday 14 March.

The principal crew included designer Martin Collins, costume designer Ken Trew, make-up designer Christine Greenwood and visual effects designer Stuart Brisdon.

Below:
On the
run from
the Daleks.



Collins had worked on *Paradise Towers* [1987 – see Volume 43] the previous series, Brisdon had handled effects on serials back to *Mawdryn Undead* [1983 – see Volume 36] and Trew had handled four previous stories, the earliest being *Terror of the Autons* [1971 – see Volume 16]. The main work handled by Greenwood and Trew was not to be exotic new creations, but simply recreations of period fashions and make-up.

The use of both Daleks and Davros was formally agreed with Nation's agents by Tuesday 16 February. *Open Air* confirmed to BBC1 viewers that the Daleks would open the new series on Wednesday 17 February, and Aldred's item on McCulloch was shown in *Corners* on Friday 19.

Back to the 60s

Aaronovitch continued to work on revising his rehearsal scripts, amending Parts One and Two by Monday 22 February and Parts Three and Four three days later; changes included the Headmaster being added to sequences at the graveyard in Part Two.

The script for Part One suggested that the pre-credits sequence should start in monochrome and then fade up to colour. The date was specified as December 1963; a transistor radio carried by one of the schoolboys was to be playing *Stay* by The Hollies (at its peak in the charts in November 1963), and then the café jukebox was to play *Runaround Sue* by Dion (a hit in 1961/2 which would also feature in the instrumental music according to script directions). Before Ace went to the café, the Doctor reprimanded her for eating his 1928 hibiscus blossom honey – referring to his gift from Goronwy in *Delta and the Bannermen* [1987 – see Volume 43]. Aaronovitch defined all the Dalek point-of-



Pre-invasion

view shots including the hieroglyphics of the Head-Up Display, and also included a conversation between Ace and the Doctor about the Daleks and 'Khaleds' (as the script referred to them) which drew upon his study of earlier Dalek stories. Later scenes after the Totter's Lane conflict were to be set at dusk, with the school scenes towards the end of the instalment firmly into the evening. Some of the scenes intended for OB were shifted to the studio, such as Mike introducing Gummer to Gilmore which was originally at the junkyard, and the Doctor and Ace meeting the Headmaster in the playground at Coal Hill School just as he was locking up. Scenes dropped from the script included Mike leaving two RAF men on guard over the Dalek remains, and the insert where Gummer directed his association men to overpower them before driving off in a truck marked 'Dodd's Bakery'.

The script for Part Two opened with the Dalek instructing the Doctor: "You will remain still, you will remain calm, you will be exterminated." A short scene between a

Dalek and the Headmaster was originally silent, based on telepathic orders, and the scenes outside the school between the Doctor, Ace, Quartermaster Sergeant Kaufman and Leading Aircraftman Grant were also shortened (with it specified in the script that the Doctor scribbled something Gallifreyan on Kaufman's clipboard). Some scenes between the Doctor, Rachel and the others after the destruction of the Dalek at the school – mainly regarding the stench of the dying creature – were shortened considerably. A scene at a tea stall intended for OB was drastically truncated, and transferred to Harry's café. With an instrumental of *Runaway* (the Del Shannon hit of 1961) playing in the background, the Doctor and John were to have watched the blind Reverend Parkinson walk by, after which the Doctor warned John that there was to be danger in the area and to stay away for a few days. He then gave John a 1991 10-pence piece. After burying the Hand of Omega the next morning, the Doctor stopped off to get a leather toolcase from the TARDIS

Above:

"Who do you think you're pointing your gun at?"



Above:
It's behind
you, Doctor!

on his way to HQ with Mike and Rachel in the Red Four van. While waiting for him, Mike asked Rachel for her opinion on the Doctor and Ace, and was pleased to discover that the girl wasn't foreign. Scenes intended for the mobile command centre van on OB were transferred to the Association Hall commandeered in the studio in the finished programme, and as the Smiths' TV set warmed up the famous interlude of *The Potter's Wheel* was to have appeared. The climax of the episode with Ace surrounded by the Daleks was to have been set in the school entrance hall, but was switched to a covered walkway for the OB recording.

An early scene in Part Three was deleted from the finished programme, with Gummer being given a silver-topped cane that would help him locate the Hand of Omega. For the scene in Harry's café, the jukebox was indicated as playing Lesley Gore's *It's My Party* (in the charts during 1963), and Gummer's discovery of the Hand of Omega's burial plot sent a shrieking noise telepathically to the Doctor in the café. An exchange with Rachel telling Allison that Mike fancied Ace because of her Aryan looks was omitted from a scene at the school, and another cut was a scene

of the Dalek battle computer rejecting an ultimatum from the Dalek Emperor which appeared on the screen in Gummer's office. The voice of the girl in the Dalek battle computer was specified as being 'Davros-like' to lull the viewers into thinking the huddled shape in the office was the Daleks' creator. When finally revealed, the girl was to have had wires running down her arms that ended in nodules on her fingers and palms, and wires also connected to bulges on her torso.

Destroying Daleks

To track down the renegade Daleks, the Doctor converted the confuser into a Dalek locator, and while at the yard he explained to Ace that the prototype Hand of Omega that 'he' had worked on had been too intelligent and had gone on strike for better conditions. Part Three was also to have had a lengthy chase across a bombsite as the renegade Daleks pursued Ace and the Doctor with a homing weapon that could fire around corners – a large bore gun fitted to a blue Special Weapons Dalek. Ace destroyed one Dalek with some gelignite she had stolen, but the homing weapon destroyed the Doctor's confuser as Mike arrived to save them. This was all deleted for timing reasons and replaced with a simpler journey back from the builder's yard to the school for the Doctor and Ace.

A scene in Part Four set inside the school with Rachel arguing with Gilmore about his orders was deleted, and a short scene was to show the Doctor atop the Dalek shuttle opening the roof hatch with the skill of a safe-cracker. Inside the shuttle, Ace was to scribble 'Ace woz 'ere' in 1963 on the wall, and during the scene of the Doctor working on the transmat terminal, there was a long speech about how the Movellans' virus

decimated the Dalek Battle Order and left them in small factions whose databases had changed and which no longer regarded other groups as Daleks. Davros' true housing, the Emperor Dalek casing, was described as having no appendages other than an eye-stalk (akin to the prop in *The Evil of the Daleks* [1967 – see Volume 10]) and to have a better-modulated voice than the average Dalek. The head was originally just to contain a hatch that opened to reveal Davros' features on board the Dalek's main ship, which the Doctor referred to as a timeship. The effect of the Doctor's conversation with the Black Dalek was to have made the schoolgirl's bodily energy turn on the television and the radio in the Smiths' front room. The script indicated that the closing scene of Mike's funeral should be backed by a slow, sad reprise of *Runaround Sue* which would swell to a climax before the closing credit sequence.

Rehearsal scripts for Parts One and Two were sent out to the cast in the last week of February.

In terms of effects, the scripts for both Parts Three and Four suggested that the Dalek shuttlecraft could be achieved by

the use of a video paintbox effect, although eventually an actual craft was constructed. While on screen, the Imperial Daleks had the Special Weapons Dalek (as opposed to the renegades), in the script they had a floating weapons platform that carried a Howitzer-like weapon – and which Aaronovitch again suggested could be achieved using the paintbox. This floating platform would have then ferried the Omega device back to the shuttle.

The Doctor's use of a gun (the Finger of Omega) to destroy the Black Dalek (after a conversation in which the Dalek explained to the Doctor that its race simply existed to be evil and that humans were just as bad) caused concern with the production office, Andrew Morgan and series star Sylvester McCoy. Morgan asked Cartmel for something which relied on dialogue. The scene was rewritten so that the Doctor talked the Dalek into self-destructing. Aaronovitch was unsure about this revised confrontation, which he felt was too similar to a sequence with a guard in *Dragonfire*. Morgan also insisted on restructuring the revelation of Mike as a traitor with rewrites on Parts One and Two. Originally Mike's betrayal would have been revealed at the end of Part Three, but Morgan pointed out that the audience was being bombarded with information at this point (the figure in Gummer's office being the girl and not Davros, the space shuttle arriving, the Doctor's planning of events).

While work continued on the scripts, Andrew Morgan set about casting the serial, with offers being sent out in the

Connections: Spiridon

▶ When constructing his Dalek-confusing device, the Doctor recalls he rigged up something similar on the planet Spiridon. This references the Third Doctor adventure *Planet of the Daleks* [1973 – see Volume 20] in which the Doctor modified a TARDIS recording device to do the same job.



Left: Mike takes aim – but who's the enemy?

latter half of February. The role of Colonel Gilmore was offered to Ian Ogilvy on Friday 19, that of Mike to Mark McGann on Monday 22 February, the Headmaster to actor/writer Peter Tilbury and Gummer to Stratford Johns on Tuesday 1 March and Gilmore to Neil Stacy on Friday 4 March.

On Wednesday 9 March it was agreed that young actress Jasmine Breaks, cast as the schoolgirl, would also provide the battle computer voice in studio in her own voice and that this would be replaced later. Morgan knew Breaks' parents and that the 12-year-old wanted to be an actress; as such, he coached her a lot during production for which she was issued with a special licence to work on the show. The director had worked with actor Joseph Marcell on *Juliet Bravo* and offered him the 'little cameo' of John on Tuesday 15 March.

At this time, Michael Sheard was playing the regular character of Mr Bronson in the BBC's long-running children's school drama *Grange Hill*. On Thursday 17 March, the *Grange Hill* production office agreed to release Sheard from its schedule to allow him to appear in the Dalek tale as the Headmaster. The following day, Morgan's team carried out an OB location recce for the serial.

Further script rewrites were sent out to the cast on Wednesday 23 as all the episodes had been too long. Changes included the battle with the Daleks in Part Three and a scene in the cellar with Allison receiving news on a field telephone from Gilmore; Gummer was now called Ratcliffe as the original name was too similar to Gilmore.

Rehearsals for the extensive OB recording began on Monday 28 March with a readthrough at Room 401 of the BBC Rehearsal Rooms at Acton.



This period of rehearsal ran through to Saturday 2 April. Regulars Sylvester McCoy and Sophie Aldred rejoined the team, having been working on other projects since the completion of *Dragonfire* the previous August. Aldred had been ill with flu in early March, and so had borrowed old tapes of Dalek serials to watch while she recovered. However, she was getting on very badly with Nathan-Turner, whom she found frightening.

Guest cast

Several of the guest cast for the serial had been on *Doctor Who* before. Pamela Salem, playing Rachel Jensen, had been heard as a Xoanon voice in *The Face of Evil* [1977 – see Volume 26] and had featured as Toos in *The Robots of Death* [1977 – see Volume 26]. She had been directed by Andrew Morgan in *Buccaneer* in 1980. Peter Halliday (playing the Vicar)



had been Packer in *The Invasion* [1968 – see Volume 13], Pletrac in *Carnival of Monsters* [1973 – see Volume 19] and a guard in *City of Death* [1979 – see Volume 31], as well as providing voices for *Doctor Who* and *the Silurians* and *The Ambassadors of Death* [both 1970 – see Volume 15]. In addition to playing Baccu in *The Ark*, Michael Sheard had been Doctor Summers in *The Mind of Evil* [1971 – see Volume 16], Laurence Scarman in *Pyramids of Mars*, Supervisor Lowe in *The Invisible Enemy* [1977 – see Volume 27] and Mergrave in *Castrovalva* [1982 – see Volume 34].

Of the other guest cast, Simon Williams was best known as James Bellamy in LWT's *Upstairs, Downstairs* while George Sewell had found fame as Craven in Euston Films' *Special Branch* and had also featured as Colonel Freeman in Gerry Anderson's *U.F.O.* Cast as Allison was Karen Gledhill, an actress whom Morgan had interviewed previously when he was casting the

futuristic serial *Knights of God* which he directed for TVS. Gledhill was delighted to get the role, particularly because Simon Williams had been a heartthrob of hers when young. Dursley McLinden who played Mike had been recommended to Morgan by Nathan-Turner who had spotted him in a play with former *Doctor Who* companion actress Nicola Bryant; the team had not realised that McLinden could not drive.

To fully understand the story, Aldred watched a copy of *100,000 BC: An Unearthly Child*. Sylvester McCoy felt that Ace, not the Doctor, should grab the ATR in Part Two.

K9 voice actor John Leeson was to make his return to *Doctor Who* for the first time since working on spin-off *K9 and Company* in 1981. Leeson was booked to play the voice of the Battle Computer. On Tuesday 29 March, Leeson was loaned a VHS tape with examples of Davros' previous appearances so he could make the Battle Computer sound like Davros. Davros actor Terry Molloy was originally to do this voice, but he was busy on a TV show for Central in Nottingham.

To help with the vital action sequences for the story, Morgan sought out stuntman and stunt arranger Gareth Milne, a regular BBC stunt expert who had worked on several Peter Davison serials. Milne turned out to be busy on other projects, but recommended stunt expert Tip Tipping. Morgan had worked with Tipping in 1985 while filming *Knights of God*, and hired the ex-Marine for *Remembrance of the Daleks*. In late March, two weeks before OB recording began, Tipping went on a recce of Morgan's proposed locations to assess his stunt sequences. Because of Tipping's knowledge of the armed forces, Morgan also had him train the extras who formed the 1963-style RAF team. ■

Left:
The Doctor
finds an ally
in Allison.

Production

Outside Broadcast (OB) recording began on Easter Monday - 4 April 1988 - and ran for nine days. Because of the large amount of material on location, only one three-day studio session at BBC Television Centre would be needed. Throughout production, Aaronowitch was fortunate to be around to deal with any problems on the script.

The visual effects department built many new Dalek casings. Four of these were Imperial Daleks, constructed in fibreglass castings from jelly moulds and painted in the cream and gold livery used by Davros' forces in *Revelation of the Daleks* [1985 - see Volume 41]. The traditional sink-plunger was changed into a specially moulded gold cup with slots cut into it, allowing the Daleks to operate equipment on their vessels by plugging into the consoles. This was made by visual effects designer Stuart Brisdon. The gun arms had no internal firing mechanism inside the inner tube as video effects only would be used on screen.



The Imperial Daleks also had a hexagonal plate between their arms, and a new set of dome lights (a bulb in a flat Perspex tube) constructed by visual effects assistant Paul McGuinness.

The Imperial Daleks boasted a Special Weapons Dalek and the Dalek Emperor. The former was constructed by visual effects assistant Dave Becker and had the base of an Imperial Dalek casing, with a tank-like upper section (partially made

'THE VISUAL EFFECTS DEPARTMENT BUILT
MANY NEW DALEK CASINGS.'



REMEMBRANCE OF THE DALEKS

STORY 145



Above:
The Daleks
assemble.

out of a plastic dustbin lid) that was dirtied down to make it battle-scarred. Sylvester McCoy referred to this as the 'Rambo' Dalek.

The renegade Daleks were led by the Black Dalek based on the old Dalek Supreme colourings: this time in black and silver as indicated in Aaronovitch's script. This casing was constructed from a *Revelation of the Daleks* prop and augmented with parts from a Blackpool *Doctor Who* exhibition Dalek. The conversion was carried out by Martin Wilkie and it was made available for the production team to borrow for the serial.

Of the five grey-Renegade Daleks, two were co-opted from the ranks of the

remaining three props that had been used in *Revelation of the Daleks*. A new Renegade prop was struck from the moulds used to create those seen in *Revelation of the Daleks*. The skirt from this was subsequently donated later in production to become part of the Emperor/Davros prop. The final two Renegade casings had made long-standing contributions to *Doctor Who*. One was a prop used throughout the 1960s that had been constructed by Shawcraft Models, the second an amalgamation of a Shawcraft upper section and the skirt from a 1970s 'goon' casing.

Several special Daleks were needed for effects sequences. For the battle in Totter's Lane, one Renegade Dalek was made from an Imperial Dalek mould, designed to blow apart on cue; the skirt used in this sequence had been made for an effects sequence in *Revelation of the Daleks*.

A similar prop was made for the remains of an Imperial Dalek at the start of Part Three. Dummy body sections were fitted to the Imperial Daleks for attack scenes, pre-

cut and wired with charges to fly apart, and when the Special Weapons Dalek attacked the renegade forces, several 'brown foam' plastic dummy Daleks cast from the Imperial moulds were seen to blow apart by explosives placed inside them.

For OB work, the Daleks could be fitted with large balloon-type tyres in place of their castors to allow greater mobility.

For the new series, Sophie Aldred wore less chunky Doc Martens, replaced her cycling shorts with a skirt and leggings and her jacket now sported a *Watchmen* smiley badge which she had acquired at ChaosCon in March. The actress found that her tight plait was very painful.

Monday 4 and Tuesday 5 April were spent working on scenes at Ratcliffe's yard, situated at 12 Theed Street, London SE1 with recording from 8.30am to 5.30pm. The battle scenes took place in the streets near here, culminating in the Dalek confrontation beneath the railway viaducts on the junction of Windmill Walk and Wootton Street. Windmill Walk was also the street in which the shots of the Doctor and Ace hiding from a Dalek behind a hut were recorded. One take of the Doctor and Ace running from the workman's hut was unusable because McCoy was wearing

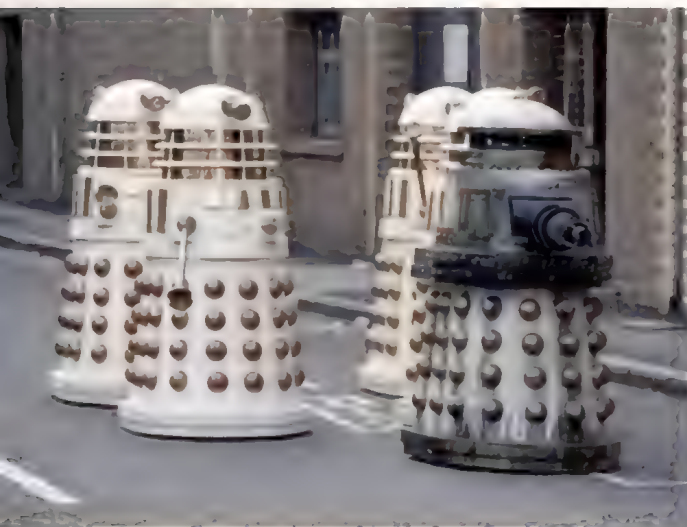
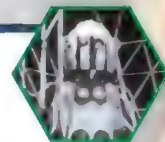
his glasses. The first day was spent working on scenes from Parts Three and Four including the arrival of the Hand of Omega at the yard, the Doctor and Ace's visit, Mike's capture and the Dalek battle. These scenes made headlines when *The Sun* and *Today* covered the massive explosions that had been heard across London. For the Dalek battle scenes under Waterloo Bridge, the effects team let loose a detonation that triggered burglar alarms in the area. The reason that the emergency services were concerned about this explosion at the bridge was that it was the 60th anniversary of the Dublin uprising and they were prepared for IRA activity. The emergency services rapidly arrived on the scene, and were quite amazed to find that out of the smoke was emerging a squad of Daleks!

Explosions

Tuesday 5 was spent finishing work in and outside the yard, comprising all the scenes in Part Four where Ratcliffe was killed, Mike escaping with the time controller, and out on the street for the Doctor talking the Black Dalek to death. These scenes required the use of a period van and lorry, referred to as Red Four and Blue One, just two of several 1960s vehicles the production crew obtained. Visual effects provided explosive charges to blow the prop yard gates open as the Imperial Dalek faction arrived (which initially exploded wrongly and hit the Daleks). The Theed Street yard was owned by ITV, and when the gates were blown off, the explosion triggered car alarms in the area as well as damaging

Connections: The Emperor's new dome

► A Dalek Emperor had previously been seen in *The Evil of the Daleks* [1967 - see Volume 10], but was of a much different design to *Remembrance of the Daleks*' dome-headed variety.



Left:
The Special
Weapons Dalek
moves up.

Connections: Rocketman

Rachel and Allison discuss how much they wish "Bernard" of the "British Rocket Group" was with them. It seems that the two scientists were acquainted with Professor Bernard Quatermass, who was the lead character in several BBC drama serials written by Nigel Kneale, perhaps most famously in the 1958-9 serial *Quatermass and the Pit*.

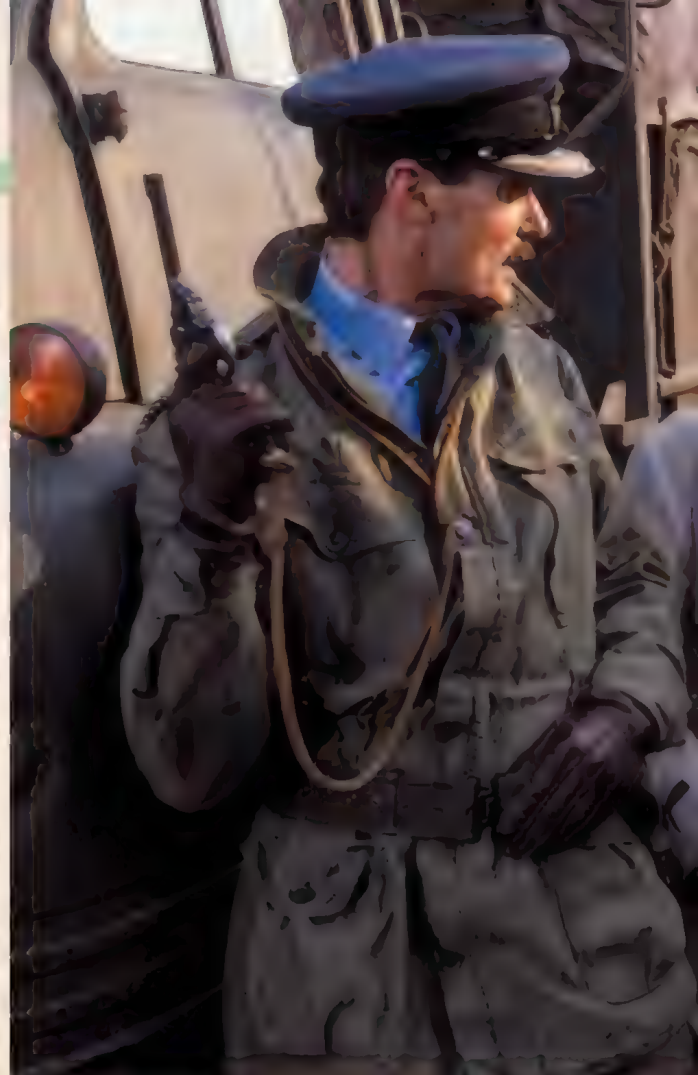


several of the Imperial Dalek props. Throughout these scenes, the Black Dalek was operated by dancer Hugh Spight. The Black Dalek's demise was done with Spight spinning round, activating a gas jet canister housed in the grille. The Special Weapons Dalek in Part Four was operated by Cy Town.

For Wednesday 6 and Thursday 7 April, the crew moved to the London Museum of Water and Steam at Kew Bridge, Green Dragon Lane in Brentford, with recording scheduled for 8.30am to 6pm. This was to

be the venue for recording all the scenes in Part One set at 76 Totter's Lane. The original plan had been to use the venue for *Attack of the Cybermen* until the effects team found it was too close to houses for all the explosions needed. Unfortunately the prop gates at the location read I.M. Forman instead of I.M. Foreman, although already changed from LM Forman.

Designer Martin Collins used reference photographs from *An Unearthly Child* to try to match the location, found by production manager Ian Fraser, as closely as possible. Spight played the lone Dalek at this venue; he had appeared as a frog in a corporate video directed by Morgan who felt that he needed a younger, fitter actor to operate this and the Black Dalek since some of the other operators were now getting old. The cast was amused when Simon Williams commented on the stage direction 'Gilmore has pulled a chunky service revolver' in the script for Part One, believing 'Chunky' to be a make of revolver. Williams was having problems with his prop gun jamming, and



in one out-take McCoy referred to him as "you chunky lover". As a Cambridge graduate, Karen Gledhill wanted to wear her Newnham College scarf, but Allison would have attended Girton. There were noise problems because of a local radio traffic news helicopter in the area, and the venue was also on the Heathrow flight path. Stunt arranger Tip Tipping drilled the extras playing soldiers.

Dalek battle scenes

Recording was generally in sequence for the scene of the Dalek attack and demise, with only the sequences involving Ratcliffe planned for the Thursday afternoon. Visual effects provided a destroyed Dalek casing with bubbling remains and a wall of prop bricks that could be exploded using Ace's Nitro-9 cans. Tipping played the RAF man shot by a Dalek ray gun (blasting him back with



kinetic energy according to Aaronovitch's script). For this stunt, Tipping was rigged to a special jerk harness pulled by a visual effects technician that would yank him off his feet and back to a pile of rubbish. The script had also indicated that the Dalek's ray would melt the side of the Red Six van, but this was changed to avoid such a requirement.

Because some of the Dalek battle scenes planned for near Theed Street had not been completed, some shots were completed with a second camera unit on the Thursday. This crew was directed by John Nathan-Turner, and had in fact been planned for use the following day.

The Drama Early Warning Synopsis was issued on Thursday 7, listing the guest stars as Simon Williams, George Sewell, Pamela Salem and Harry Fowler.

While Morgan's main unit would be at work at the cemetery from 9am to 6pm, Nathan-Turner's second unit spent

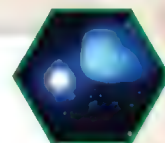
the early part of Friday 8 from 8.30am recording brief scenes that did not tie up the main cast for long. The second unit began at streets near Kendal Avenue in Acton, with a camera mounted on the side of van Red Four for the scene in Part One where the Doctor talked to Ace about the Daleks as they drove. Some shots of the van being driven were recorded with driver Mark Oliver at the wheel. Nathan-Turner directed the scenes from the back of the van; McCoy found it a problem to drive without his glasses, and the clutch on the vehicle kept sticking. The bridge the van drove under as the Doctor and Ace swapped seats was the Old Oak Common Lane railway bridge with other scenes recorded along Braybrook Street and Wulfstan Street. McCoy and Aldred then went to join Morgan's unit for the rest of the day. The second unit continued to record two establishing shots of the Territorial Army Hall on Horn Lane in Acton for Parts One and Two. This location had been a rehearsal venue for the third and fourth episodes of *The Chase* [1965 – see Volume 5]. The unit then recorded an insert of a milkman outside John Nodes Funeral Service at 181 Ladbroke Grove, London for Part Two.

Friday 8 saw Morgan's main unit at Paddington Cemetery, Willesden Lane in London NW6 to record scenes at the churchyard for Parts Two to Four. The location unfortunately had some modern flats visible in the background. The morning from 9am onwards was spent on the fight between Mike and the Headmaster (arranged by Tipping) and the burial scene

Production

Left:
Gilmore
brandishes
his 'chunky'.

Connections: Home sweet homeworld



► Skaro, the homeworld of the Daleks, is referenced several times and is destroyed by Davros activating of the Hand of Omega at the climax to the story. Skaro was the very first alien world seen in *Doctor Who* when the TARDIS landed there in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1].

of the Hand of Omega from Part Two (with a camera placed in the grave for one shot). McCoy suggested that Peter Halliday's blind vicar could fall into the open grave. The burial sequence was recorded with two stagehands carrying the Hand of Omega as a guidetrack for the paintbox effects to add in the coffin.

The end of Part Four was recorded in the afternoon, by which time Nathan-Turner had arrived. A black prop gravestone with the Greek omega symbol in gold was erected by the graveyard and a period 1963-style prop telephone box was placed by the cemetery gates. Later scenes in the afternoon concerned Ratcliffe's location and retrieval of the Hand of Omega. For this scene, George Sewell pushed the cane into a tube buried in the ground. The order that the scenes were recorded in meant that the day started with the grave open, and it was then filled in for the final

Below:

The shuttle lands (with the help of a crane).



scenes. Recording was visited by writer Ian Briggs and the three girls on whom he had based Ace. Nathan-Turner was concerned when photographers from the fanzine *Doctor Who Bulletin* arrived and instructed that these shots should not be published; the photographs appeared in Issue 53 on Wednesday 20 April.

Coal Hill School

While recording took place at Willesden, the design and effects teams were at work on the school used for the last few days of OB work. This was St John's School in Macbeth Street, Hammersmith, doubling as Coal Hill School. The use of the school was arranged late in the day, and production manager Michael McDermott had not been aware of the noise from the nearby Hammersmith flyover. The team recorded scenes here on Saturday 9, and then from Monday 11 to Wednesday 13 April; work was scheduled for 8.30am to 6pm each day. Coming from a theatrical background, Morgan was slightly superstitious about recording on 'Macbeth Street'. The prop Coal Hill School sign named the Headmaster as 'H Parson', a reference to videotape editor Hugh Parson.

Saturday 9 was devoted to recording interior scenes at the school, although starting with the scene of the Doctor in the playground for Part One. A cutaway shot recorded for Part Two showed the door to the cellar being blasted away. Work then continued with the scenes in the chemistry lab for Parts One and Two, with Aldred attempting to mirror Carole Ann Ford's performance as Susan when handling the French Revolution book seen in *An Unearthly Child*. It was while recording the scene at the window for Part One that McCoy and Aldred realised that the Doctor's role should be that of



Above:
Action Doctor!

Ace's tutor as he took her around the universe. Work here culminated in the action sequences for Ace's encounter with a Dalek. For the scene where Ace attacked the Dalek, Aldred started battering one of the real Dalek props with the baseball bat, believing it to be the pre-rigged visual effects dummy. The window stunt required a pre-cut section of window made from balsa wood and sugar glass, and also a stunt double for Sophie Aldred to jump through it. Tipping arranged the sequences and hired stuntwoman Tracey Eddon to perform it. The stuntwoman had asked to work on *Doctor Who* before in 1973 – only to be turned down when the production team discovered she was only 14 years old. With Eddon's hair plaited like Aldred's, the women swapped roles when Ace moved behind a lab bench and the stunt was completed in a single continuous take. Unfortunately, by now the working relationship between Aldred and Nathan-Turner was very low. Nervous before the big scene and sensitive to cigarette smoke, Aldred had asked the producer not to smoke before her take; Nathan-Turner

immediately lit a new cigarette, and ignored her for the rest of the day. Very scared of her new boss, Aldred went home weeping to her boyfriend at the end of the day.

No recording was done on Sunday 10, to give the cast a day's break and to let special effects set up the building for action sequences. Tipping rehearsed the 'deathslide' stunt at the school and the fibreglass shuttle prop was prepared at the playground; this prop was readied by visual effects assistant Melvyn Friend, who also made the miniature of the shuttle.

Monday 11 saw the arrival of the Daleks in force with the Imperial shuttlecraft landing in the schoolyard – courtesy of some out-of-shot cranes. This impressive construction housed four 'rocket pods' of smoke and lights and had an 'automatic' entrance hatch. Many scenes for Parts Three and Four were recorded on this day, including the Doctor's 'deathslide' stunt down from the laboratory window, with Tipping standing in for McCoy. For this stunt, Tipping was aided by a Royal Marine Mountain Leader friend, Steve

Groves, who helped with the harness fitting that passed up the sleeves of the Doctor's coat, around the umbrella and over the rope he slid down. Ever-eager, McCoy also performed the stunt, but the Tipping version was used in the transmitted show. Visual effects again rigged up the chemistry lab, this time so that the windows would explode inwards as the shuttle landed at the end of Part Three. During this sequence, the cast members were trying not to laugh because Simon Williams had just told a rude story about hamsters.

Right:
A sinister
schoolgirl.

School photocall

A photocall was also held at the school on this day for the cast and the Daleks; it was attended by BBC Publicity as well as *The Sun* (*Doctor! It's the Daleks Again* by Neil Syson), the *Daily Star*, the *Daily Express* (*Who's dunit! Doctor and Daleks win TV reprieve* by Neil Clements), *The Daily Telegraph* (*BBC Saves the Daleks from Extermination* by Anthony Hopkins), *Daily Mirror* and *Daily Mail*, most of which published reports the next day.

The following day was spent mainly on scenes set outside the schoolyard and in the surrounding streets (featuring the 1980 police box prop), such as the opening scenes with the Doctor and Ace from Part One, the pair encountering Mike and his men in a nearby alleyway in Part Three and the delivery of the anti-tank rockets by Kaufman and Grant in Part Two. Mark Oliver again drove the van on location; originally Tipping was going to double Dursley McLinden in the driving sequences. McCoy ad-libbed the gag about Gilmore's nickname being 'Chunky'. The school children included Tam Williams (son of Simon Williams), Hero Trew (son of costume designer Ken Trew), Zoe



Morgan (daughter of Andrew Morgan) and Tasmin Breaks (sister of Jasmine Breaks). During OB work, Aldred lost one of her Batman earrings and dresser Andrew Duckett was dispatched to Covent Garden to find a replacement.

OB recording concluded on Wednesday 13 with the Doctor and Ace returning to the school in Part One, the Daleks surrounding Ace for the Part Two/Three cliffhanger and more battle scenes of the Daleks fighting the RAF men in Part Three. Tipping here played the RAF soldiers who were blown out of the machine-gun nests, using a small trampette to gain momentum for the stunt.

The following night on Radio 2's *The News Huddlines*, the return of the Daleks prompted a sketch in which new Daleks were auditioned.

Filmed model shots included the Dalek mother-ship in orbit about Earth, and the hatch opening to accept the returning shuttle or to launch the Hand of Omega, with the model blown up at the end of the story. Most shots of the shuttle and the mothership were achieved using the

electronic paintbox to move elements of the picture around a space backdrop, and the shots of the sparkling Hand of Omega star zooming into Skaro's solar system and time zone were all achieved by this method.

Rehearsals for the studio recording at Acton took place in Room 302 from Friday 15 to Tuesday 26 April. By now, Nathan-Turner was concerned that Aldred was adding badges to Ace's jacket without having the rights cleared, and also cross with her request for a taxi so that she could get home safely after late days in studio.

McCoy recorded an appearance as the Doctor singing *An Actor's Life for Me* at the *Children's Royal Variety Performance* held at the Victoria Palace Theatre on Sunday 24 April; this was then broadcast on BBC1 on Monday 2 May.

The serial had originally been allocated only two studio days from Wednesday 27 April. Joining the cast now were Harry Fowler, Joseph Marcell, William Thomas and Terry Molloy. Fowler was famous for his appearances in comedy programmes and had been a regular in Granada's national service comedy *The Army Game*. Molloy was now an old hand on *Doctor Who* as he played Davros for a third time.



When the episodes ran long in rehearsals, McCoy fought to retain the scene where Ace reacted to the 'No Coloureds' sign and the scene with John at the café.

From 4pm on Saturday 16, John Leeson recorded all the Battle Computer dialogue in a session at Television Centre.

As a precaution for studio, Morgan had all the Dalek dialogue pre-recorded in advance, and considered bringing in Charles Murray, a newsreader on Radio London, to dub some of the Dalek voices. Ultimately, three regular artistes voiced the Daleks: Roy Skelton, Brian Miller and Royce Mills. Skelton, who had performed Dalek voices since 1967, played the voices for many of the Imperial Daleks and the Black Dalek. Miller, the husband of Elisabeth Sladen, had worked on *Resurrection of the Daleks* [1984 - see Volume 39] with Mills, the latter having also been heard on *Revelation of the Daleks*. The Dalek dialogue was recorded at Television Centre on Sunday 24 April from 10pm to 1pm. For some reason, one OB scene did not have the Dalek voices added. This was the scene of the Headmaster in the cemetery in Part Two where a Dalek voice was meant to direct him to attack Mike. When Mike got the better of the Headmaster, the Dalek voice then indicated that their servant would be terminated as a security risk: hence the Headmaster went limp and dies. Also on Sunday 24 April, McCoy helped raise money at a charity auction at the Unicorn Children's Theatre Playwright Competition.

Recording in studio ran from Wednesday 27 to Friday 29 April in Studio TC8 at Television Centre. Wednesday started with a couple of hours of camera rehearsals

Connections: 900 again

▶ The Doctor claims to have 900 years of experience in rewiring alien machinery, which broadly ties in with the age he gave in *Time and the Rani* [1987 - see Volume 43] of 953.



Left:
Mike is working
for Ratcliffe.

before launching into recording at the end of the afternoon, and continuing in the evening. For the remaining two days, recording took place in the afternoons and evenings.

One of the smaller sets was the interior of the Red Four van seen in Part One, including lots of 1960s-type technical equipment. The date for the story was specified as November 1963, as shown on calendars in both Harry's café and Ratcliffe's office (as opposed to December in the scripts).

Afternoon recording from 4.30 to 6pm on Wednesday 27 included the café scene for Part Two and scenes in the School Entrance Hall for Part Two. The school set was a very large section built on a raised stage with staircases leading up from other floors, as well as having one stairwell that led up to the chemistry lab. A number of props for the entrance hall, such as the trophy case, were rigged to explode in the battles with Daleks in Part Two. The

main recording from 7.30pm to 10pm covered the remaining café scenes (with Mike reading a copy of the *Daily Mirror* from Saturday 7 September 1963), the Command HQ building (where McCoy and the cast kept getting the giggles) and the school entrance hall for the first two episodes (with McCoy banging on the cellar door and calling, "Let me out Ace, I need to go to the toilet!").

On Thursday 28 recording ran from 2.30pm to 6pm, then from 7.30pm to 10pm. The afternoon covered the remaining school entrance hall material for Part Two (for which Aldred learned to fire the ATR gun in the BBC armoury) followed by the school stairwell for Parts One and Three, Mike's living room and hallway, the shuttle bridge, and then the first of the school entrance hall scenes for Parts Three and Four.

A variety of period items were found, particularly for scenes at Mike's home. These included a copy of the *Daily Express* from 4 November 1963, a Bush

Below:
"Stay
back, Ace."





radio, lampshades and ornaments plus a hardback edition of *Doctor in the House*. There was also a 1960s-style monochrome television, on which was shown a period example of a BBC TV identity card. At McCoy's suggestion, the Doctor thumbed a copy of Richard Gordon's 1952 comic novel *Doctor in the House* continuing a joke established in *Dragonfire* of him reading books with the word 'Doctor' in the title; McCoy's script was also visible in his pocket during this scene.

Some of the props on the Smith's mantelpiece were rigged to explode in the scene where the girl confronted Ace. In the hallway outside the lounge, the stairs were made to collapse as an energy blast from the girl killed Mike. In this shot of Mike being hurled backwards, Tipping doubled for Dursley McLinden, again using his jerk harness. Aldred had continuity problems with the badges on Ace's jacket during the final living room scenes.

A small raised set was built for the Dalek shuttle interior, with fibreoptics used in the control panel. A single Dalek operator was held in position by a control console, which also housed a spare

manipulator arm that could lock into the craft's mechanisms. The Doctor entered through a triangular roof hatch, and the raised floor allowed Allison to jump down once a sliding floor hatch cover had been retracted. The ship's main screen was a television projection unit showing Skaro's solar system.

Elevating Daleks

The evening then focused on the scenes in the school cellar and on the stairwell for Part One. The famous shot of the Dalek rising up the staircase was achieved by Brisdon adapting a stair lift mechanism running a dark rail up the steps, and then mounting an empty Dalek casing on a small trolley that could be pulled up the rail by scene crew from the other side of the wall. Another small track up the bannister kept the Dalek steady. This support for the casing was then obscured in post-production by a glowing red video effect. The transmat in the cellar consisted of a raised dais and two control panels on which lights flashed as it operated. Some panels could be removed to make repairs in Part Two, and sections were rigged to explode as the Doctor used the baseball bat on it in Part Three (after which, the prop bat itself split in two using a hidden release mechanism).

Afternoon recording on the final day of Friday 29 April focused on cellar scenes for Part Four along with the scenes in Ratcliffe's office, the funeral parlour backroom and small room, and then the early scenes on the mothership bridge. The

Left:
Introducing
the Imperial
Daleks.

Connections: Lord President

The Doctor claims to be "President Elect of the High Council of Time Lords", a position he has a tricky relationship with. He was appointed President in the closing minutes of *The Five Doctors* [1983 - see Volume 37], but by the time of *The Trial of a Time Lord* Part One [1986 - see Volume 42], he had been deposed due to neglect of his duties.





Above:
"Hands in
the air..."

evening concluded the scenes set on the mothership bridge and in the cellar.

The set for Ratcliffe's office had a main screen in an alcove that pulsed with light when the Dalek battle computer spoke. The Battle computer chair, very similar to Davros' wheelchair, had an open frontage for Jasmine Breaks to sit in; a black and silver helmet with a Dalek eyestalk could then be lowered over her head. Another wall section opened up to reveal a Dalek map of the Shoreditch area. The time controller seen in the serial was a standard static electricity discharge globe. The contents of the Hand of Omega were never seen. The symbols on the card left by the Doctor were inspired by the Time Lord names written down in the 1972 edition of *The Making of Doctor Who* by Malcolm Hulke and Terrance Dicks.

For Mike's escape scene set in the cellar, Tipping played the small role of Corporal

Heinlein since the character engaged in a fight with Mike. Work continued with scenes taking place in the funeral parlour. When the casket opened automatically, all that was observed was an intense white light and some dry ice smoke. A mechanism of wires allowed Ace's baseball bat to be lowered into the casket and when the Hand 'gave up' the bat, a shot of McCoy dropping the bat into the casket was recorded and then edited onto the master tape in reverse. Throughout the serial, the casket floated in long-shots by means of CSO with the electronic paintbox adding an accompanying shadow in some shots.

The evening session completed scenes involving the Dalek mothership. The bridge of the ship was also a raised set, with a small lift and sliding doors at the rear of the area. This impressive construction took up a great deal of studio

space, and was mainly dressed in black with lighting provided by neon strips attached to support structures and some instrument banks. The main screen was also a large television projection unit onto which images of the map of London or the Doctor's face could be relayed from other cameras.

Davros

The Emperor had an Imperial Dalek skirt section, but was topped off with a moulded Perspex dome, left over from the *Bodysmatters* programme, mounted on a wooden ledge. The front of the dome was placed so that it could slide back over its rear. This dome also had a hexagonal hole covered in Perspex, with a light placed behind it to be the Dalek's eye. Terry Molloy had to operate the torch illuminating the eye and open the dome to reveal himself as Davros.

Fibre-optic cables were used for the final scenes in the cellar where the Doctor rewired the transmat terminal up to a television set and a camera. This scene was recorded concurrently with the scene in the Dalek mothership where the Emperor

was revealed to be Davros, since the conversation between the Doctor and Davros was so interlaced. The Doctor, Allison and Rachel were able to see Davros from a camera feeding an image to the old television set in the cellar set. Of Davros, only his head was visible, with Molloy wearing the mask he had donned in both *Resurrection of the Daleks* and *Revelation of the Daleks*, and his shoulders covered in circuitry linking him in to the Dalek casing. ■

Below:

Terrific team – the Doctor and Ace.



PRODUCTION

Mon 4 Apr 88 12 Theed Street, London (Street/Yard/Under Arches); Windmill Walk, London (Street/Under Arches)

Tue 5 Apr 88 12 Theed Street (Yard/Street)

Wed 6 Apr 88 London Museum of Water and Steam, Brentford, Middx (Totter's Lane/Junkyard/Lane/Red 6 Van/Red IV Van); Windmill Walk (Street/Under Arches)

Thu 7 Apr 88 London Museum of Water and Steam (Totter's Lane/Junkyard/Lane/Red 6 Van/Red IV Van)

Fri 8 Apr 88 Willesden Lane Cemetery,

Willesden Lane, London (Entrance/Graveyard); Old Oak Common Lane, East Acton, London (Streets); Wulfstan Street, London (Streets); TA Hall, Horn Lane, Acton (HQ Building); John Nokes Funeral Services, Ladbroke Grove, London (Funeral Parlour)

Sat 9 Apr 88 St John's School, Macbeth Street, Hammersmith, London (Playground/Int School/Chemistry Lab & Top of Stairs/Stairwell)

Mon 11 Apr 88 St John's School (Chemistry Lab/Playground)

Tue 12 Apr 88 Macbeth Street (Street/

Alleyway/School Gate)

Wed 13 Apr 88 St John's School (Playground/Covered Playground/Side Playground)

Wed 27 Apr 88 Television Centre Studio 8: Cafe; School Entrance Hall; Command HQ Building

Thu 28 Apr 88 Television Centre Studio 8: School Entrance Hall; School Stairwell; Mike's Living Room/Hallway; Shuttle Bridge; School Cellar

Fri 29 Apr 88 Television Centre Studio 8: Warehouse Office; Cellar; Funeral Parlour Backroom/Small Room; Mothership Bridge

REMEMBER

Post-production

Above:
It's special. It's
a Dalek. It's
the Special
Weapons
Dalek!

Gallery-only studio sessions for *Remembrance of the Daleks*' electronic effects were scheduled for Tuesday 3 to Thursday 5 May. Editing was to take place from Wednesday 18 May to Thursday 9 June, with dubbing from Monday 13 June to Tuesday 26 July.

The sequences recorded on location for the Dalek's point of view at Totter's Lane and the attack on the Doctor in Part One were treated accordingly with video effects. Broken up and distorted, alien graphics flashed across the bottom of the screen and a double crosswire was superimposed on the green tinted view.

The electronic Paintbox was used to add the dark skeleton seen inside the RAF

man's body as he was blasted by the Dalek ray at the junkyard (the renegade Daleks fired green rays, those from Imperial Daleks were red). Other video effects included the appearances of Daleks on the transmat at the school (where the innards appeared first, then an outer silhouette of a Dalek and finally a superimposed image of the Dalek itself), and the destruction of one such Dalek as it whirled away to nothingness (a similar effect was used for the Black Dalek's demise). In Parts Two and Three, white crackling energy sparks were added to scenes in which the baseball bat was impacted against anything. The purple and yellow sparkles of energy from the Doctor's confuser at the start of Part Three were post-production video effects over

the OB material. When Ratcliffe inserted a metal rod into the Omega grave, blue video effect spirals raced up it, and blue crackles of energy were added to scenes in which the schoolgirl blasted people.

A shot of the Earth against a space backdrop was used for the pre-credit sequence to Part One, over which were laid soundtracks from archive news material of 1963.

Key quotes

The dialogue was originally planned to comprise John F Kennedy ("Our most basic common link..." from his speech in Washington on 10 June 1963), Bob Dylan (singing the 1963 song *Only a Pawn in Their Game* about the racist killing of Medgar Evers on 12 June 1963), French President Charles De Gaulle (speaking about the Common Market on 14 January 1963), the Duke of Edinburgh (wishing success to the independent Kenya in Nairobi on 12 December 1963), Soviet Premier Nikita Krushchev (protesting Western Capitalism at the United Nations on 12 October 1960), Martin Luther King (the "I have a dream speech" condemning racism in Washington DC on 28 August 1963), Kennedy again ("Ich bin ein Berliner" at the Rathaus Schöneberg in Berlin on 26 June 1963), sports commentators (announcing Ayala winning the Grand National on 30 March 1963 and a save by goalkeeper Gordon Banks during the FA Cup Final on 25 May 1963), the Queen (announcing "the common Pacific Telephone Cable is an outstanding event in the history of communications" on 2 December 1963; this could not be used because the Palace indicated that the Queen could not be quoted in fictional programmes), the Pope broadcasting in Latin, and a news commentator describing

The Beatles' fans at London Airport on 22 April 1964. Also under consideration as music on Ace's stereo had been material from two 1987 albums; The Smith's *The World Won't Listen* and *Love* by Aztec Camera.

Voice overlaying was carried out on the scene between the Doctor and Ace in the Red Four van from Part One where McCoy and Aldred had to redub some of their lines, as did McCoy for some of the Doctor's lines during the junkyard explosion. One camera shot in Part Two where the Dalek voices were heard on Ace's radio was slowed down so that the dialogue would fit the brief insert. In Part One, one shot of the Doctor and Ace driving in the van was actually recorded for Mike driving the van to Totter's Lane earlier in the episode. Part Two included a continuity error as the baseball bat moved from one of the Doctor's hands to another in the funeral parlour sequence.

The final edits of the serial had to delete scenes to bring the episodes to within 25 minutes. An edit of Part One

Below:
Counter
measures
on the streets
of London.



prepared on Thursday 26 May ran to 26'17". This included a longer pre-credit with the Bob Dylan song; the Doctor calling Gilmore a "misbegotten military masochistic moron"; an HQ scene where Allison thought the Doctor could be an alien ("I just wish it was a bit more obvious. You know, had green skin or antennae sticking out of his head or something..."); the Doctor explaining to Ace why they have returned to the school and Ratcliffe dismissing his men in the yard.

Extended material

An edit of Part Two running to 26'45" had an extended version of the Doctor talking to John in the café; Ace testing her baseball bat on the sofa; Dalek voice-overs for the struggle between Mike and the Headmaster; the gravedigger starting to shovel the earth; a sequence where the Doctor went inside the TARDIS, while in the van Rachel discussed the Doctor with Mike, who was relieved to hear that Ace is human ("I mean I wouldn't want her to be foreign would I?"); and a shot of the Doctor's confuser shorting.

Part Three ran to 25'47" and included the Doctor mending Ace's leg, a crossfade from Ratcliffe looking at the Omega grave to the Dalek ship and extra material of Mike and Ace running across the playground. Part Four's initial duration was 26'57" and had more bridge dialogue during the battle (plus orders to place the Hand of Omega in the control circuit); the Doctor telling Ace he was glad the Daleks had the Hand of Omega; the girl skipping from Ratcliffe's office; the Doctor preparing his camera in the cellar; news that the renegade commander was unaccounted for; the Doctor preening himself before his broadcast; the Doctor



telling Davros, "Oh Davros, I am far more than just another Time Lord," and the Doctor stopping Gilmore calling up reinforcements against the Black Dalek as he observes, "Not this time. I started this."

Part Four's reprise differed from the end of Part Three with the Doctor's, "I think I might have miscalculated," being deleted. The opening of Part Two also omitted the close-up of the Doctor from the Daleks' point of view that had closed Part One.

Buckingham Palace informed the BBC on Tuesday 31 May that the Queen had declined to allow the use of her speech in the pre-credits montage. Permission was reluctantly given for the dialogue from the Duke of Edinburgh. The final montage featured Kennedy (two speeches), de Gaulle, the Duke of Edinburgh and Martin Luther King, all taken from BBC archive



LPs. As it turned out, Bob Dylan was apparently a great fan and was happy for *Only a Pawn in Their Game* to be used at no cost, although it did not make the final cut.

The episode number captions were superimposed over a shot of Rachel by the school for Part One, the Dalek in the cellar for Part Two, Ace grabbing a gun in the school for Part Three and the Doctor's group in the school lab for Part Four. Second edits were screened of all episodes.

The sound effect used for the spaceship was the familiar Dalek control room heartbeat that had been used back to the 1960s; other new sound effects were created by Dick Mills of the Radiophonic Workshop who had been assigned to the serial in April.

In addition to all the incidental tracks, Keff McCulloch also composed the music

on Ace's ghetto blaster (the 1980s music in Part One and the African drum beat as the Dalek destroys it in Part Two), plus some of the period melodies heard on the juke box in Harry's café. In Part One, a cover version of Elvis Presley's 1962 hit *Return to Sender* by Otis Blackwell and Winfield Scott was heard (recorded by Keith Murrell on Thursday 9 June at Lime Grove Music Studios), plus a pastiche of *Apache* by The Shadows which had reached Number One in July 1960. There was also the use of Edward White's composition *Puffin' Billy* (the theme tune to the BBC Light Programme's *Children's Favourites*) over the BBC TV ident in Part Two, which McCulloch had previously used on *Delta and the Bannermen*. Authentic period music for the serial came from two sources.

The Beatles album *Please, Please Me* (Parlophone PCS 3042 originally released in April 1963) provided *Do You Want to Know a Secret?* written by John Lennon and Paul McCartney in Part One, and a snatch of *A Taste of Honey* written by Bobby Scott and Ric Marlow in Part Three. Also in Part Three was *Lollipop* written by Beverly Ross and Julian Dixon and sung by The Mudlarks (Columbia DB 4099) from a recording issued in April 1958; this was a song that would be a hit for Millie in early 1964. In total, McCulloch provided around 37 minutes of original incidental music.

The budget for the serial was exceeded by £13,000, and as such Andrew Morgan was not able to work on the series again.

At a playback to BBC head of series and serials Mark Shivas, Andrew Cartmel was frustrated that when the scene of Ace finding the 'No Coloureds' sign in Part Two came on, Shivas was on the phone; feeling that this was an important story beat, once the call was over the script editor made his superior rewind the tape and see the character's disapproval. ■

Left:

The Doctor and Ace argue over who will do the driving.



Publicity

► A press preview on Tuesday 16 August screened the opening episodes of *Remembrance of the Daleks* and *The Greatest Show in the Galaxy* [1988/9 – see Volume 45], plus a special trailer for the silver jubilee series that was shown on BBC1 as part of the autumn

season launch. This included seven extracts from *Remembrance of the Daleks* and *Silver Nemesis* [1988 – see Volume 45] plus special linking material recorded during *Silver Nemesis* and backed by the composition *8891 Royale* by Keff McCulloch. Extracts from the

Dalek story included a glimpse of the impressive Special Weapons Dalek and Sylvester McCoy was in attendance.

- ▶ On Tuesday 23 August it was announced that the 1988 series would begin on Wednesday 5 October. This was not what had been planned originally for the series, with a start of Wednesday 7 September having been envisaged, with the running order being *Remembrance of the Daleks*, *The Greatest Show in the Galaxy*, *The Happiness Patrol* [1988 – see page 106] and then *Silver Nemesis* starting transmission on the anniversary of 23 November. However, coverage of the Olympic Games meant that September schedules had to be altered. To keep *Silver Nemesis* on its planned date and retain the Dalek story for the first night, *The Greatest Show in the Galaxy* was shifted to the end of the series.
- ▶ On Friday 30 September, the *Telegraph Weekend Magazine* carried Richard Askwith's feature on the making of *Remembrance of the Daleks* entitled *Daleks have knees too*. McCoy's appearance on *The Clothes Show* was screened on Sunday 25 September, and three days later the star was booked for a new BBC1 children's series, *What's Your Story?*; this was a live venture to be hosted by McCoy in which children would phone through ideas on how a story should continue on a daily basis.
- ▶ To coincide with the broadcast of Part One on Wednesday 5 October, McCoy and author of *Encyclopaedia of the Worlds of Doctor Who* David Saunders appeared live in Studio 2 on the BBC's *Breakfast*



Left:
The Imperial Daleks advance.

Time programme to talk to Jeremy Paxman about the appeal of the series, and the cliffhanger to Part One was shown in its unedited form (ie without music and sound effects). Several of the papers promoted Aldred's appearance (*Sophie, you're an Ace* by Pam Francis in *Today*, *Look Who is here!* by Tony Purnell in the *Daily Mirror*, and *Lolita Takes on the Daleks* by Michael Burke in the *Daily Star*) while the series was welcomed back by the *Daily Mail* and the positive piece *Dr Who talks to Jeff Sawtell* in the *Morning Star*. The following morning, Jim Taylor of *The Sun* commented that 'the latest Doctor... should be struck off' in *Monsters miss out*, while Antonia Swinson's *Sorry Doc, you're not the Real McCoy* in the *Daily Express* had mixed messages, hoping that the 'glorious sci-fi pantomime' would run for another 25 years as it was 'a British institution'.

- ▶ *Radio Times* previewed the story with a one page colour article in its 1 October 1988 edition as John Davies wrote about the Daleks in a piece called *Unexterminated!*. The cast list for Part One was accompanied by a black and white shot of the Doctor and Ace, while Part Three had a larger publicity shot of a Dalek threatening Ratcliffe.
- ▶ On Thursday 20 October, Jasmine Breaks was the subject of 'My Style' by Wilkie Wilson on the *Mirror Woman* page to tie-in with her appearance in the serial.

Broadcast

► *Remembrance of the Daleks* was broadcast with Ceefex subtitles on Page 888 on four consecutive Wednesdays from 5 to 26 October 1988. The BBC's current range of *Doctor Who* stories available on home video was promoted at the end of Part Four.

► Sylvester McCoy's appearance on *The Noel Edmonds Saturday Roadshow* was transmitted on Saturday 8 October, along with outtakes of his Clown Court item. Comments about the first episode of the new season appeared on *Open Air* on Monday 10 October.

► Aldred appeared briefly as Ace wishing a "happy birthday" to *Blue Peter* on Monday 17 October, the same day that McCoy began work on *What's Your Story?*. McCoy promoted his new show on *Blue Peter* on Monday 24, and

Below:
The Doctor enjoys a bit of Dalek hijacking.



a piece about *Doctor Who* by Mark Hall entitled *Lost in Space* appeared in *The Listener* on Thursday 27, explaining how the state of *Doctor Who* symbolised public broadcasting. That Friday, McCoy joined Aldred, Jon Pertwee and the West Midlands Local Group on BBC1's *Daytime Live*, emerging from the TARDIS in costume to discuss the appeal of the show with Judi Spiers.

► As with the previous series, *Doctor Who* was allocated the 7.35pm slot directly opposite the top-rated soap opera *Coronation Street*. While the soap got around 14 million viewers, the Daleks scored five million. Although the ratings were still on the low side, they were a slight improvement on Sylvester McCoy's first year.

► The Reaction Index ratings for the show were a vast improvement and an Audience Profile was conducted on the show. This showed a 9.6 per cent penetration of the UK population, with 7 per cent of viewers being adults (ie over 16) and an equal split between the sexes. Both the characters of the Doctor and Ace met with a more positive reaction than before with a 58 per cent approval. The storyline also scored highly with 65 per cent approval.

► The show was a first for *Doctor Who* in that it was recorded in stereo, although the only Nicam stereo transmissions at that time were coming from the

Crystal Palace transmitter. *Doctor Who* and *Top of the Pops* were virtually the only programmes to make use of this new facility at the time.

- ▶ In the *Radio Times* letters column on Thursday 27 October, Sarah and Carl Hanaghan of Macclesfield complained that the cliffhanger for Part One had been spoiled when Andy Crane screened a preview of Part Two on Children's BBC. On Thursday 10 November, another *Radio Times* letter from A P Ducker of Sheffield expressed amazement at the levitating Dalek in Part One. On Thursday 24, more *Radio Times* letters under the title *Doctor Who's Winter Sunshine!* saw Ian Duerden of Caersws (who enjoyed the serial) pointing out that it should not be light outside at 5.15pm in November while JT Greaves of London observed that 'Daleko' was Russian for 'far'.

- ▶ *Remembrance of the Daleks* was marketed around the world in 1988. It was purchased by Australia, North America (where it was also seen as a one hour 31 minute compilation movie with the pre-credits *after* the opening titles), Canada, the United Arab Emirates, New Zealand and Germany (where it was broadcast on RTL as *Die Hand des Omega*).



Above:
The first
Dalek selfie.

- ▶ UK Gold screened the serial in episodic and compilation form from December 1994. Part Four was screened as part of *The Take* on BBC Choice on Sunday 22 November 1998 at 10.30pm, Thursday 24 December 1998 at 10pm and on Sunday 25 July 1999 at 10.30pm. It was screened on the Horror Channel from April 2014.
- ▶ The serial was shown at the British Film Institute as part of the series' fiftieth anniversary celebrations on Saturday 27 July 2013 and was accompanied by a discussion featuring Sylvester McCoy, Sophie Aldred and Ben Aaronovitch.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Wednesday 5 October 1988	7.35pm-8.00pm	BBC1	24'33"	5.5M (78th)	68
Part Two	Wednesday 12 October 1988	7.35pm-8.00pm	BBC1	24'31"	5.8M (78th)	69
Part Three	Wednesday 19 October 1988	7.35pm-8.00pm	BBC1	24'30"	5.1M (91st)	70
Part Four	Wednesday 26 October 1988	7.35pm-8.00pm	BBC1	24'36"	5.0M (96th)	72

Merchandise

Right: Marvel Comics' *Poster Magazine* featuring the story.

Ben Aaronovitch novelised *Remembrance of the Daleks*, taking the chance to greatly expand on many elements of his story, aiming for the volume to be published in autumn 1989. Because WH Allen was being purchased by Virgin Publishing, the book was delayed until June 1990 when it was issued as *Doctor Who – Remembrance of the Daleks*, Book No. 148 with a cover painting by Alister Pearson. The book developed notably the creation of the Omega device, the Daleks' own history and language, notes on UNIT by Kadiatu Lethbridge-



Right: Original novelisation and audio book for *Remembrance of the Daleks*, with covers by Alister Pearson.

Stewart and the firebomb attack on Ace's friend Manisha. The events were set from Friday 29 November to Thursday 5 December, 1963. This book was reprinted by BBC Books in March 2013 to mark *Doctor Who*'s 50th anniversary, and was published in hardback by BBC Worldwide Americas (produced for Barnes & Noble stores) on 29 July 2016.

An unabridged reading of the original *Remembrance of the Daleks* novelisation was released by BBC Audiobooks on 19 February 2015. It was read by Terry Molloy, with Dalek voices supplied by Nicholas Briggs.

Issue 7 of the *Doctor Who Poster Magazine* published by Marvel Comics in December 1995 was dedicated to *Remembrance of the Daleks*.

Remembrance of the Daleks was released

on VHS in a tin, *Daleks: The Limited Edition Boxed Set* by BBC Video in September 1993, and later as part of BBC Video's *Davros* box set in



September 2001, available only from WH Smith.

Remembrance of the Daleks was issued on DVD by BBC Worldwide in February 2001. To improve the quality of the episodes, some shots had been inserted from a higher generation tape in Parts One and Two – which unfortunately resulted in two overlay omissions: the ray effects hitting the soldier in Part One and some smoke rising over a Dalek in Part Two. The DVD contained 10 minutes of deleted or extended sequences, four minutes of outtakes, trailers for Parts One and Two, alternative angles for the chemistry lab scene in Part Two and the gates being blown open in Ratcliffe's yard, a music only option (including some unused cues), and a commentary recorded by Sylvester McCoy and Sophie Aldred. The version of the serial has a different recording of *Do You Want to Know a Secret* performed by Billy J Kramer and the Dakotas (released on Parlophone R5023 in April 1963) on Part One and *A Taste of Honey* was replaced by generic 'Mersey Beat' library music



Above: Original and Special Edition DVD releases.

in Part Three when the original Beatles recording from *Please, Please Me* could not be cleared.

The serial was featured in the *Doctor Who Dalek Collectors' Edition* DVD box set, available from WH Smith in October 2003. This was limited to 5,000 units. A remastered version of the story was re-released in November 2007 as part of *The Complete Davros Collection* box set and as a two-disc standalone Special Edition with a promotional outer cardboard sleeve. This was then released again in July 2009. This

corrected errors in the special sequences and the multi-angle feature from the original DVD release. The extras on this two-disc set were:

- **Commentary** by Sylvester McCoy and Sophie Aldred
- **Back to School: The Making of Remembrance of the Daleks** – cast and crew talk about the making of the story, accompanied by rare behind-the-scenes material. Featuring Simon Williams, Karen Gledhill, writer Ben Aaronovitch, script editor Andrew Cartmel and director Andrew Morgan, Sylvester McCoy, Paul Lang, Sophie Aldred and Moray Laing

Left: Video releases of the story.





This page:
Character
Options and
Underground
Toys action
figures for
the story.

➤ Remembrances: Referencing the Past

– cast and crew discuss the influences and references to other *Doctor Who* adventures. Featuring Andrew Cartmel, Ben Aaronovitch, Sylvester McCoy, Karen Gledhill, Sophie Aldred, Paul Lang and Moray Laing

➤ Extended and Deleted Scenes

– unused scenes, introduced by Sylvester McCoy and Sophie Aldred

➤ Outtakes

– bloopers and gaffes from the recording of the story

➤ Multi-Angle Sequences

➤ Digitally remastered picture and sound quality

➤ 5.1 Mix

– a new Dolby 5.1 surround mix, specially produced for this DVD

➤ Photo gallery

➤ Radio Times listings

in Adobe PDF format

➤ Production information

➤ Subtitles

➤ Trailers & Continuity

➤ Isolated music track

➤ Davros Connections

– featuring Gary Hopkins, Gary Russell, Michael Wisher, Peter Miles, David Gooderson, Ken Grieve, Terry Molloy, Eric Saward, Ben Aaronovitch and Joseph Lidster

➤ Easter Egg

– outtake of Sophie doing a missing scene intro

Remembrance of the Daleks was available with issue 29 of *Doctor Who – DVD Files*

which was published by GE Fabbri in February 2010.

In 1995, This Planet Earth produced a full-size replica of a *Remembrance of the Daleks* Dalek. It cost £2,995. In August 1998, Harlequin Miniatures issued miniature metal models of Dalek Patrol and the Seventh Doctor with Dalek Jammer. A Special Weapons Gunner Dalek Rolykins toy was available from Product Enterprises in April 2001. In November 2005, Product Enterprise sold remote-controlled 12" Daleks, one of which was white with gold spots (from *Remembrance of the Daleks*).

Character Options issued a *Remembrance of the Daleks* 5" Collectors' Set in October 2010. This Forbidden Planet exclusive included the Special Weapons Dalek, White Imperial Dalek, Renegade Dalek and Supreme Dalek. In June 2013, 5" figures of the Seventh Doctor with a Dalek were



issued by Underground Toys, exclusive to Toys R Us. In July 2013, 5" figures of Ace (with backpack and baseball bat, bazooka and Nitro-9 can) were issued by Underground Toys USA, 'exclusive' to San Diego Comic-Con 2013, but also available through Forbidden Planet in the UK.

The *Doctor Who Figurine Collection*, published by Eaglemoss, included figurines of the Special Weapons Dalek (with issue 25 in July 2014), Dalek Emperor Davros (with issue 50 in July 2015), and the Supreme Dalek (with issue 70 in April 2016 and with issue 87 in December 2016).

Two pieces of incidental music appeared on *The Doctor Who 25th Anniversary Album* issued on BBC LP, cassette and CD in November 1988; these were *Cemetery Chase* from Part Two and *A Child's Return* from Part Four. This was later reissued as the CDs *Evolution – The Music from Doctor Who* issued by Prestige in May 1997 and *Music from Doctor Who* from Castle Pulse in July 2002. Music from the serial was also included on the BBC CD *30 Years at the Radiophonic Workshop* in July 1993 (with the tracks *Confuser Machine*, *Baseball Bat Hits Daleks* and *Big Dalek Gun*). In May 1994, Silva Screen released the CD *The Worlds of Doctor Who* which included the track *Terror in Totters Lane*. Incidental music was also included on Silva Screen's four-disc CD *The 50th Anniversary Collection* in December 2013 (with the track *Remembrance of the Daleks Suite*) and on the 11-disc CD *Doctor Who: The 50th Anniversary Collection* in September/November 2014 (with the tracks *Music from Remembrance of the Daleks* and *Time Will Tell*).



Above: Eaglemoss' figurines from the story.

Left: Character Options' Ace.

An audio, *WhoTalk: Remembrance* was available from Phantom Films in August 2016. This commentary (which came on a two-disc CD set) was moderated by actor and comedian Toby Hadoke. The release featured Pamela Salem, Simon Williams, Karen Gledhill, Andrew Cartmel and Andrew Morgan.

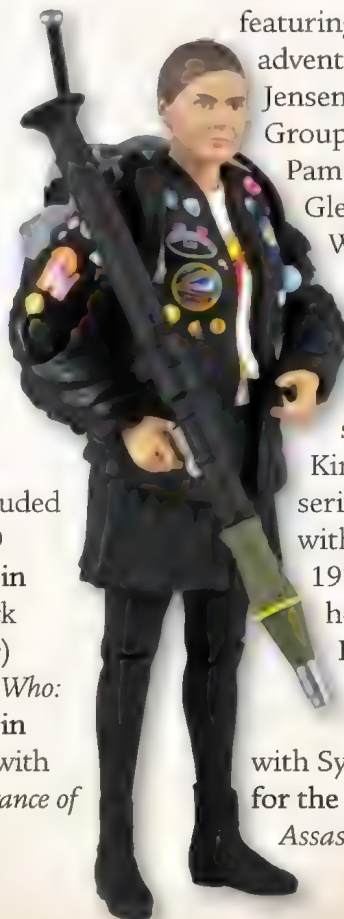
In July 2012, Big Finish Productions released *Counter-Measures Series 1*, a boxset featuring four original audio adventures for Rachel Jensen, Allison Williams and Group Captain Gilmore.

Pamela Salem, Karen Gledhill and Simon Williams reprised their roles from *Remembrance of the Daleks*, joined by Hugh Ross as the group's Whitehall superior, Sir Toby Kinsella. As of 2017, six series had been released, with the action moving to the 1970s for the fifth series under the heading *The New Counter-Measures*.

In 2013, to coincide with *Doctor Who*'s 50th anniversary, the *Counter-Measures* cast was reunited with Sylvester McCoy and Sophie Aldred for the *Doctor Who* audio 1963: *The Assassination Games*. ■



Above: Big Finish audio dramas featuring the cast of *Remembrance of the Daleks*.



Cast and credits

CAST

Sylvester McCoy The Doctor
Sophie Aldred Ace

with

Simon Williams Gilmore
Dursley McLinden Mike
Pamela Salem Rachel
Karen Gledhill Allison
George Sewell Ratcliffe
Michael Sheard Headmaster [1,2]
Harry Fowler Harry [1,3]
Peter Halliday Vicar [2]
Joseph Marcell John [2]
William Thomas Martin [2]
Terry Molloy Davros [4]¹
Jasmine Breaks The Girl
Peter Hamilton Dyer Embery [1]
Derek Keller Kaufman [2]
Hugh Spight Dalek Operator [1-3]
Hugh Spight Black Dalek Operator [4]
John Scott Martin, Tony Starr, Cy Town
..... Dalek Operators [2-4]
Roy Tromelley² Emperor Dalek [3]

Roy Skelton Dalek Voices [1-4]³
Royce Mills, Brian Miller Dalek Voices [2-4]³
John Leeson Voice [1-3]⁴

¹Credited in *Radio Times* as Roy Tromelley

²Pseudonym for Terry Molloy

³Credited as Voices on Parts One to Three

⁴Provided Battle Computer Voice

UNCREDITED

Zoe Morgan, Tasmin Breaks, Zoe Barry-Hughes, Anna Stevenson, Hero Trew ..
..... Schoolgirls
Tamlyn Williams, Robert Laycock, Diggory Laycock, Oliver Brett, Edward Daumeris, Davart McLennon Schoolboys
Ray Martin School Teacher
Tony Aspin Matthews (Dead RAF Man)
Linda Kent, Tina Sarsfield and child, Kelly Murray and child, Judy Collins and child, Ina Clare, Averil Dean, Alison McGuire, Wyn McLeod, Selina Gilbert, Pam Wardell
..... Female Onlookers (Junkyard)

Right:

On location for
Totter's Lane.





Lee Towsey, Frankie Novak, Peter Whitaker, Judd Solo, Ronnie Aklen, Tom Gandl, Albert Walsh Male Onlookers (Junkyard)
Peter Gates Fleming, Chris Andrews Police Constables
Jack Talbot, Norman Warren, Richard Haddon, Bill Malin, Ross Murray; David Skinner, Ian Bodenham, Ian Johns, Lee Ryan, Charles Hunter, Derek Van Weenan, Stuart Smith, Michael Mello RAF Men
James Muir RAF Driver
Tip Tipping Exterminated RAF Man/Stunt Double for the Doctor/Corporal Heinlen/Stunt Double for Mike
Robert Terson, Luke Branagan Soldiers at Command HQ
Francis Turner, Rebecca Knight Typists
Matthew King, Alec Gifford, John Gunnery Association Men
Len Bond Association Van Driver
Paul Vaughan Teague A/C Grant (RAF Truck Driver)
Richie Kennedy Milkman
Kathleen Bidmead Mrs. Smith
Simon Harboro Teleprinter Operator
Tracey Eddon Stunt Double for Ace
Ron Berry Gravedigger
Neil Lyndon Johnson Dead RAF Man
David Harrison, Norman Bacon, Nigel Wild Dalek Operators
John Evans Undertaker

Gary Dean, Doug Starke, Colin Thomas, Colin Baldwin, Hugh Elton, David J Ross, Paul Barton Pallbearers
Robin Easterher Uncle
June Easterher Aunt

CREDITS

Written by Ben Aaronovitch
 Stunt Arranger: Tip Tipping
 Stunt Woman: Tracey Eddon [2]
 Theme Music composed by Ron Grainer
 Theme arrangement/Incidental Music: Keff McCulloch
 Special Sound: Dick Mills
 Production Managers: Ian Fraser, Michael McDermott
 Production Associate: June Collins [uncredited: Hilary Barrat]
 Production Assistant: Rosemary Parsons
 Assistant Floor Managers: Val McCrimmon, Lynn Grant
 OB Lighting: Ian Dow
 OB Sound: Doug Whittaker, Les Mowbray
 OB Cameramen: Robin Sutherland (Supervising), Barry Chaston
 Visual Effects Designer: Stuart Brisdon
 Video Effects: Dave Chapman
 Vision Mixers: Shirley Coward (studio only), Fred Law (OB only)
 Film Cameraman: William Dudman [4]
 Technical Co-Ordinator: Richard Wilson
 Studio Camera Supervisor: Alec Wheel
 Videotape Editor: Hugh Parson
 Properties Buyer: Chris Ferriday
 Studio Lighting: Henry Barber
 Studio Sound: Scott Talbot
 Costume Designer: Ken Trew
 Make-up Designer: Christine Greenwood
 Script Editor: Andrew Cartmel
 Graphic Designer: Oliver Elmes
 Computer Animation: CAL Video [1]
 Designer: Martin Collins
 Producer: John Nathan-Turner
 Director: Andrew Morgan
 BBC © 1988

Left:
 Imperial
 Dalek shuttle
 incoming!

Profile

SOPHIE ALDRED

Ace

Sophie Aldred was born 20 August 1962 at home in Greenwich, South East London. The family soon moved to nearby Lock Chase, Blackheath, when Sophie was 1. Younger brother Johnny arrived in 1965.

Father Clive was an advertising executive, bringing her first brush with showbiz, modelling in the 1964 Mothercare catalogue aged two. At five she was staging plays in her garage. Her primary school teacher Marion Kemp wrote books adapting novels as plays, testing them on Sophie and fellow pupils. The avowed tomboy similarly adapted her favourite *Just William* books herself.

A TV fan, she wore a Scott Tracy *Thunderbirds* outfit, and dreamt of fronting *Blue Peter*. Also a keen musician, she learned trumpet and piano and joined a church choir at 11. At girls' school Blackheath High School she performed Gilbert and Sullivan shows. Blackheath fast-tracked pupils into Oxbridge, but Aldred went against the grain, to her Oxford graduate father's disappointment.

Unfortunately at 17, while suffering exam stress, Aldred developed the eating disorder anorexia and was briefly hospitalised.

She studied drama at Manchester University from 1980, alongside fellow students Simon Hickson, later of comedy duo Trevor and Simon, and comic actress Doon Mackichan.

Interviewed by *Doctor Who Magazine's* Richard Marson in 1988, Aldred recalled living on Manchester's Moss Side council

estate: "Coming from a very upper middle class background, it was so important for me to get out of London and meet real people. It sounds crass, but I actually met working class people at Manchester."

Productions here included *The Seven Deadly Sins*, *Dracula the Guv'nor*, *The Pirates of Penzance*, *Good Person of Setzuan*, *Can't Pay, Won't Pay* and *The Silver Lake*.

She appeared in Edinburgh Festival fringe productions, as a singing ice cream van in *Bedford and the Ice Pops* (1981) and in *The Hostage* (1982). For the 1983 Buxton Festival she starred in *Blood Wedding*.

Graduating in 1983, Aldred gained her Equity card playing Manchester cabaret clubs in a 1950s-styled singing duo. There followed what she later described as "a few years spent in draughty lodgings and dodgy vans doing children's theatre". She toured in *Goldilocks and the Three Bears*, then with Islington-based group Theatre of Thelema in *Marathon Madness* (1985) and *Money Tree* (1985/6), and in *Hansel and Gretel* for Wimbledon's Polka children's theatre.

With Bonnie Langford announcing her intentions to depart *Doctor Who* after two series, producer John Nathan-

Below:
Sophie hosted
*Words and
Pictures*
in 1992.



Turner decided to write the character of Mel out and introduce her successor at the end of the 1987 series. The two final stories, both directed by Chris Clough, would introduce potential replacements; Welsh girl Ray in *Delta and the Bannermen* [1987 – see Volume 43] and Ace in *Dragonfire* [1987 – see page 6].

Casting both parts from the same pool, on 18 May 1987 Clough interviewed Aldred and eight other actresses. For Ray, Clough sought a young-looking girl who could ride a motorbike – her agent scribbled on her CV: ‘Has own leathers!’

Since March, Aldred had been in the chorus of *Fiddler on the Roof* at The Opera House, Manchester. She travelled to London for an interview with Clough, who was impressed by her “freshness”.

On 26 May she was recalled for a reading and at this audition instantly felt she understood Ace, as she reflected to *Doctor Who Magazine*’s Benjamin Cook in 2012. “I thought, ‘I know this character.’ I don’t know why, because I had a very happy childhood. I came from a middle-class family. Ace wasn’t me, but somehow I knew, right from the beginning, how to play her.”

While the part of Ray duly went to Lynn Gardner (though quickly replaced by Sara Griffiths after a scooter accident), Aldred discovered that she had been cast as Ace. In a phone call to her agent, backstage at Manchester, she was told she was also being considered for the new companion. She was contracted for three initial episodes on 17 June.

At her first readthrough, Andrew Cartmel noticed Aldred’s outfit of army shorts, striped T-shirt and



Doc Marten shoes and suggested Ace's costume follow this lead. The outfit came together during a King's Road shopping trip with designer Richard Croft, Aldred inspired by a photo in *The Face* magazine of B-girl-style military bomber jackets covered in badges.

Dragonfire's opening studio session on 28 July 1987 marked Aldred's first day in a TV studio. After the day's recording, Nathan-Turner came down from the gallery and told her: "We're on if you're on."

On 13 August, a press call announced Aldred's arrival. Though playing 16-year-old Ace, the fresh-faced Aldred was now 24.

With recording completed that day, Aldred went directly to presenting children's show *Corners* the following Monday, 17 August. Aldred's first *Corners*, aired 25 September 1987, marked her TV début, just over eight weeks before *Dragonfire's* broadcast on 23 November 1987.

Speaking with Richard Marson, during shooting of the following series' *Remembrance of the Daleks* she enthused, "I think it's a tremendous hope for actresses

that you can be cast in a role like this having had no experience of camera. It shows great courage by John [Nathan-Turner] and Chris [Clough] to have seen something in me."

For perhaps the first time, the show's writers introduced genuine character development across Ace's tenure, thus possibly influencing all companion arcs seen in *Doctor Who* since.

Aldred discussed this with *Doctor Who Magazine's* Paul Travers as the 1989 series neared broadcast: "A lot of the stories this season revolve around the relationship between the Doctor and Ace. That's important, I think. It's a very strong relationship."

After nine stories and 31 episodes with the companion seemingly as important as the Doctor himself, the series' curtailment brought Ace's story to an abrupt end. What turned out to be Aldred's final recordings were on *Ghost Light* [1989 – see Volume 46], completed 3 August 1989. With Aldred optioned for eight episodes of the proposed 1990 series, it was planned to write out Ace with enrolment at the Time Lord Academy. Instead the show was not renewed, formally confirmed to Aldred in a letter from Nathan-Turner dated 11 September 1989.

Ace would later be reprised via schools show *Search Out Science* (transmitted 21 November 1990), reuniting Aldred and Sylvester McCoy's Doctor, even if the two recorded their parts separately.

Following this, Aldred went directly on to the title role in pantomime *Cinderella* (1989/90) at Hull New Theatre, co-starring with Les Dennis.

Her children's TV career blossomed. *Corners* ran five series to 1991, followed by the zany *Melvin & Maureen's Music-a-Grams* (1992/3) and pre-school series *Words and Pictures* (1992). Children's BBC connections had earlier brought readings

Right:
Sophie in
Melvin &
Maureen's
Music-a-Grams
in 1992.





for *Jackanory* (1989) and *Playdays* (1989/90), and appearances on game show *Knock Knock* (1989). She presented BBC radio musical education series *Singing Together* (1995), *Music Workshop*, *Time and Tune* and *Music Box*.

Aldred signed to cable/satellite station The Children's Channel (TCC) in 1993, fronting pre-school puppet shows *Tiny and Crew*, *Jack in the Box* and *It's Droibee Time!*.

An association with Neil Buchanan's production company Media Merchants saw her co-host the first run of CITV's spooky factual series *It's a Mystery* (1996), front Saturday morning show *WOW* (1996), and play Minnie the Mini Magician in three series of TV comic *Zzzap!* (1999-2001). She later briefly returned to BBC children's fare for *Look and Read* schools drama serial *Shadow Play* (2004).

A rather more adult presenting gig came with Anglia TV's sexual issues phone-in *Love Call Live* (1995) and, in contrast, religious series *Under the Influence* (1997).

Though acting less on TV by the mid-90s, she played Suzie in two 1993 episodes of *EastEnders*. On stage she took the title role in *Daisy Pulls It Off* (1990, Theatr Clywd, Wales), acted beside *The Curse of Fenric* [1989 – see Volume 46] co-star Tomek Bork in

Cry from the Depth (1990, Hill Street Theatre) at the Edinburgh Festival, and graced the West End stage in *Lust Circa 1661* (1993, Theatre Royal, Haymarket).

While in *Lust* she was approached to appear in ill-fated *Doctor Who* Anniversary Special *The Dark Dimension* and though this fell through, she reappeared as Ace in charity skit *Dimensions in Time* (1993).

Numerous spin-off projects included fan-produced videos *More Than a Messiah* (1992), *The Zero Imperative* (1994), *Shakedown* (1995), *Mindgame* (1998) and sequel *Mindgame Trilogy* (1999). Audio series *The Time Travellers* featured ersatz characters 'The Professor' and Ace from 1998, and when Big Finish produced official *Doctor Who* audios from 1999, Ace and the Seventh Doctor first appeared in *The Fearmonger* (2000), with dozens of Ace-related releases since. In 2001/2 Aldred also reprised Ace for BBC online drama *Death Comes to Time*.

Aldred found a niche in advertising voice-overs and recorded many audiobooks for children. Specialising in young girls' and boys' voices for animated series, she voiced Dennis the Menace in *Dennis and Gnasher* (2009/10) and the title character in superhero series *Tree Fu Tom* (2012-14), also lending voices to *Noddy in Toyland* (2009), *Bob the Builder in Pyjamas* (2010/11) and *Bananas* (2011).

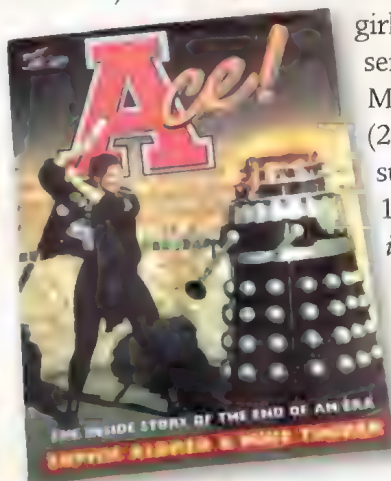
She starred in science-fiction comedy podcast *Strangeness in Space* from 2015.

She married presenter Vince Henderson in July 1997 in Walsingham, Norfolk. They have two sons, Adam (born 2001) and William (born 2003).

Her *Doctor Who* career was chronicled in her book *Ace!* (1996). ■

Left:

Sophie voiced Tree Fu Tom from 2012-14. Photo © BBC/Freemantle



Left:

Sophie co-wrote *Ace!* with Mike Tucker.



THE HAPPINESS PATROL

STORY 149

The Doctor has heard of something evil on the planet Terra Alpha, and tonight's the night... Dictator Helen A has outlawed sadness, enforcing her rule of law with the Happiness Patrol. Smile or die, the choice is yours!



Introduction

Helen A, the despotic leader of the colony on Terra Alpha, wanted everyone to be happy. Not an unreasonable goal you would have thought, but she took this desire to extraordinary extremes, enforcing a painted-on smile among the populace by means of an armed militia – the Happiness Patrol. She also had a killer robot made of sweets, that orchestrated the execution of those who refused to be happy. Hapless victims were incarcerated and eventually drowned in strawberry fondant.

The obvious question is, why was she doing this? Was she insane? Did she genuinely believe that this kind of enforced happiness made people's lives better? Or was it a tool of propaganda? A way of enforcing her own power and limiting dissent?

In the end, it was grief that taught Helen A that her ideology was an artifice that was impossible to maintain.

The production team clearly intended *The Happiness Patrol* to be a parable of sorts. The most obvious manifestation of this was Sheila Hancock's decision to base her portrayal of Helen A on the then-Prime Minister Margaret Thatcher. You can certainly draw a number of parallels between the story and the politics of 1980s Britain if you wish. If we take the story at face value, however, there are other *Doctor Who* stories that have had something to say about happiness.

Like *The Happiness Patrol*, *The Macra Terror* [1967 – see Volume 10] showed us a society where an enforced sense of jollity was being used to control the population.



Even if the Doctor hadn't encountered someone running screaming from the colony, the all-too-perfect lifestyle he found there would have tipped him off that something was wrong.

In 2017, *Smile* saw another set of colonists fall victim to some robots that wanted to ensure they were happy. Unfortunately, owing to a careless glitch in their programming, they start killing anyone who was unhappy. Again it's the unavoidable heartache of grief that punctures the mood of this community – leading to a chain reaction of mass slaughter.

The idea that it's unnatural to be happy regardless of your circumstances, and that it's often good to express sadness, might seem a little obvious. These stories, however, make us think about a lot more: about people's motivations and what lurks beneath that crooked smile. ■

Right:
Enforced
jollity in *The
Macra Terror*.

'DID HELEN A GENUINELY
BELIEVE THAT ENFORCED
HAPPINESS MADE PEOPLE'S
LIVES BETTER?'

PART ONE

A depressed woman walks through the streets of Terra Alpha. A man, Silas P, approaches her; he is an agent for the Happiness Patrol. [1] The Patrol arrives and executes the 'killjoy'.

The TARDIS lands in the colony. The Doctor tells Ace he has heard some disturbing rumours about Terra Alpha.

The ruler of the colony, Helen A, congratulates Silas P.

The Doctor and Ace deliberately get themselves arrested by the Happiness Patrol led by Daisy K. [2] They are placed in a Waiting Zone and meet a killjoy called Harold V who explains that 'public grief' is forbidden and that Helen A has a henchman called the Kandy Man.

Helen A's husband, Joseph C, administers an execution where a killjoy is engulfed in a 'Fondant Surprise'. [3]

The Doctor spots a go-cart in the Waiting Zone. Their guard, Priscilla P,

says she would not stop him if he tried to use it – so it must be booby-trapped.

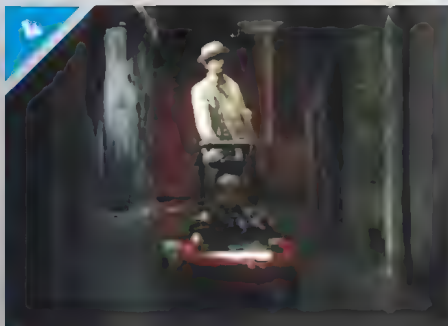
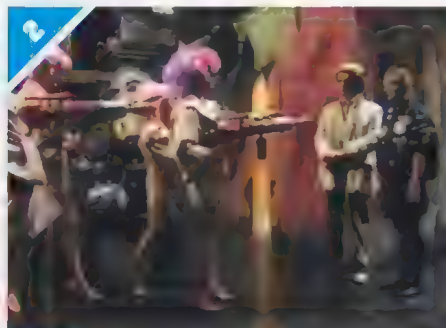
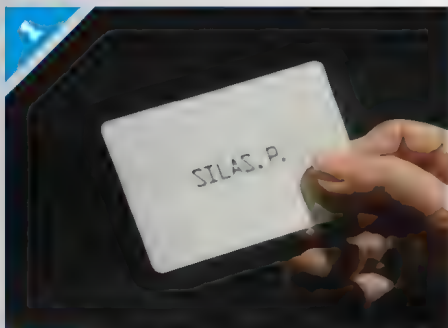
Helen A tends to her true love, a wolf-like creature called Fifi.

The Doctor defuses the booby-trap from the go-cart and zooms off with Ace. [4] But then it breaks down, and while the Doctor is repairing it, Ace is recaptured by the Happiness Patrol.

Ace is left with a member of the Patrol, Susan Q, to prepare for her 'audition'. Susan Q confesses that she woke up one morning and realised she couldn't go on smiling. [5]

The Doctor meets Silas P, who tells him that Helen A once razed a whole township to the ground for being depressing. Silas calls for the Patrol but a travelling busker called Earl Sigma comes to the Doctor's rescue. Seeing Silas looking unhappy, Daisy K executes him.

The Doctor and Earl enter the Kandy Kitchen and encounter the Kandy Man: "Welcome to the Kandy Kitchen, gentlemen!" [6]





PART TWO

Protesting factory workers start to march into the city.

The Doctor and Earl are strapped to chairs. The Kandy Man intends to feed them sweets so delicious they will not be able to bear the pleasure. [1]

Ace is placed in another Waiting Zone under the guard of Priscilla P.

The Doctor provokes the Kandy Man into a rage, causing it to knock over some lemonade and stick its feet to the floor. The Doctor and Earl escape down a manhole, only to be captured by creatures that live in the pipes under the city.

Gilbert M, the Kandy Man's creator, enters the Kandy Kitchen. He reminds the Kandy Man they have a symbiotic relationship. [2]

Susan Q is brought to the Waiting Zone. She tells Ace that she's happy as the Patrol take her away to be executed. Then a Pipe Person rescues Ace.

The Pipe People take the Doctor and Earl to a manhole; they meet Trevor Sigma from the Galactic Census Bureau. [3]

Learning that Ace has escaped into the pipes, Helen A decides that Fifi could do with a bit of sport...

Trevor brings the Doctor to meet Helen A. She explains that she has eliminated overcrowding, then the Doctor catches her in the process of ordering a 'routine disappearance'. [4]

Fifi chases Ace and the Pipe Person through the pipes.

The Doctor confronts a sniper on roof duty: "Look me in the eye, pull the trigger, end my life." [5]

Priscilla P sentences Susan Q to execution. The Doctor walks into the Kandy Kitchen and offers to unstick the Kandy Man if he diverts the Fondant Surprise. The Kandy Man agrees and Susan Q is saved. Then the Doctor re-sticks the Kandy Man and escapes.

Ace is recaptured and taken to the forum to 'audition' for the Happiness Patrol... [6]

PART THREE

Helen A watches the demonstration proceeding towards forum square and orders the Happiness Patrol to prepare to effect a large-scale disappearance. [1]

The Doctor learns that Ace will be appearing at the forum in a 'miracle survival' act. He meets Trevor Sigma and discovers that he has compiled a list of the disappeared. [2]

The Happiness Patrol, led by Daisy K, leads Ace and Susan Q into the forum. The Doctor laughs with delight – and the Patrol can't shoot him because he's happy. The workers rush in uproariously. [3] Ace and Susan Q depart with the Doctor and Earl in a Happiness Patrol vehicle.

Priscilla P arrests Daisy K for being a killjoy, but then Helen A orders Priscilla to release her.

The Doctor, Ace, Susan and Earl enter the pipes and meet the Pipe People.

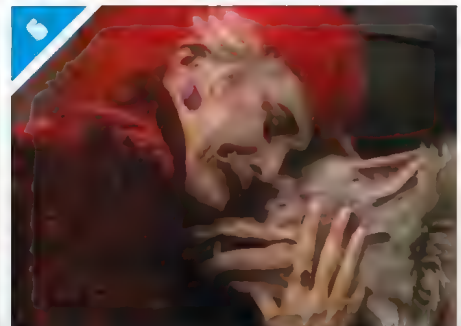
Hearing Fifi, the Doctor heads to a section with overhanging crystalised syrup. Earl lures Fifi towards them by playing his harmonica and the beast is crushed by falling debris.

The Doctor and Ace pay a visit to the Kandy Kitchen. The Kandy Man can't decide which of them to kill first, [4] but Ace opens an oven door, forcing the sugar-coated monstrosity to retreat into the pipes. The Pipe People then divert a Fondant Surprise and the Kandy Man is liquefied, leaving only his metal bones.

The Doctor hears the shuttle taking off. But Helen A is not on board; it turns out that Gilbert M has left with Joseph C! [5]

Helen A tries to slip away, but the Doctor intercepts her. He tells her that happiness is nothing unless it exists side-by-side with sadness. Helen remains determined to hold back the tears – until she sees Fifi lying dead on a bench. [6]

The Doctor and Ace leave in the TARDIS, having given Terra Alpha back the blues.



"WELCOME TO THE KANDY KITCHEN,
GENTLEMEN."

Pre-production

When being interviewed for the post of *Doctor Who* script editor by producer John Nathan-Turner in late 1986, Andrew Cartmel was asked what he would like to achieve on the series if he joined the team. “Overthrow the government...” replied the candidate.

Joining *Doctor Who* in January 1987, Cartmel sought to cultivate new writers for the series. One non-*Doctor Who* script that caught his attention was *Over the Moon*, a piece about a South London footballer which had won a Greater London Council screenplay competition and was being adapted for BBC Radio 4 (broadcast on Thursday 4 February 1988). One of the judges for the award was Tony Dinner, who worked at the BBC Script Unit, and he suggested to its author, Graeme Curry, that the play should be sent to BBC script editors including *Doctor*

Below:

The Doctor gets busy with the fizzy in the Kandy Kitchen.



Who's Andrew Cartmel. Although the subject matter was very different to *Doctor Who*, Cartmel sensed that Graeme Curry might have something to offer and invited him into the office for a discussion. Having watched *Doctor Who* in the 1970s, Curry accepted.

Leaving university, Graeme Curry had pursued his interest in writing in tandem with a career as a musician. He won the 1982 Cosmopolitan ‘Young Journalist of the Year’ award in addition to the GLC screenplay competition in 1986.

Enforced happiness

By the time Curry visited Cartmel in February, the remaining slots for the 1987 series had been filled; Cartmel instead discussed ideas for the prospective 1988 series – the show’s twenty-fifth. Little arose out of the initial talk, and over the coming months the two had further meetings during which Curry pitched various ideas. None of these seemed to fit *Doctor Who*, and Curry – who never saw himself as a science-fiction writer – started to give up hope. Cartmel encouraged him, showing him *Delta and the Bannermen* [1987 – see Volume 43] as an example of what he wanted. To aid inspiration, the script editor also loaned Curry a collection of the work of Ray Bradbury (including *A Sound of Thunder*) and then collected volumes of the comic strip *The Ballad of Halo Jones* written by Alan Moore for the comic *2000 AD*.

By summer 1987, Curry was close to giving up. Arriving at one meeting with



Above:
Helen A
and Joseph C.

Cartmel he slumped into a chair and – drawing upon his Cambridge University thesis on the grotesque – in desperation suggested the idea of a planet where people were executed if they weren't happy. This idea immediately sparked Cartmel's instincts, and the two discussed an armed 'Happiness Patrol' that would go around and check that people were being happy. At this point, Curry and Cartmel referred to their idea as *The Happiness Patrol*, although they intended to allocate a proper title nearer production.

Developing the storyline, Curry drew upon a few of his own pet hates. The idea of enforced happiness linked in with the false smiles he saw on fast food chain employees forced to recite mantras like 'have a nice day'; at first he imagined the serial as having a very American look, possibly with 1950s-style cars on set. As a musician, Curry loathed the sort of soulless 'muzak' played in lifts, as opposed to jazz and blues, which he thought had

greater feeling. An early plan to have muzak playing continually throughout the serial was dropped on the grounds that it would prove to be too irritating. The writer also sought to invert the form of the typical *Doctor Who* serial, with the Doctor leaving the scene only when people are miserable again.

Curry and Cartmel also saw the piece as an attack on the Conservative government of Margaret Thatcher. The Thatcher administration had been in power since 1979, during which time unemployment had risen steeply; Curry and Cartmel sought to satirise the perceived attitude of 'if it ain't hurting, it ain't working' by presenting a female dictator who refuses to admit that her policies are contributing to society's problems, not solving them. Aware that *Doctor Who* was not a platform for such political statements, Curry and Cartmel back-pedalled on this aspect, denying that Thatcher was the inspiration behind the character of the domineering

Right:
"You must
remember
this..."

Helen A. The storyline was now developed along the lines of a Kafkaesque satire of 1980s Britain (the use of letters as surnames denoting rank seems to stem from Franz Kafka's 1914-16 novel *Ein Prozess*/*'The Trial'*, in which 'Joseph K' is the imprisoned hero of a repressive regime). The 'routine disappearances' were a reference to occurrences in Chile during the reign of Augusto Pinochet, while the massacres in the townships related to atrocities in South Africa. The Pipe People were envisaged as a parallel to native North Americans, an indigenous culture that could no longer live on their own world.

The Kandy Man

Sweets would have an allegorical role in the narrative – the consumer is made temporarily happy, but they offer no real fulfilment and are ultimately bad. These ideas gave rise to the character of Helen A's state executioner, the Kandy Man. To break with cliché, Curry decided that instead of having a sinister character who delighted in his work, the Kandy Man would be a jolly figure, bored with his role.

By the start of August, Curry was drafting a first episode and Nathan-Turner had been impressed with the storyline, giving the okay for the writer to proceed with a second episode on Friday 7 August. On Thursday 20 August, Curry joined writers Ben Aaronovitch and Stephen Wyatt at a playback of *Paradise Towers* [1987 – see Volume 43] so that they could discuss the new Doctor with Cartmel.

The first episode was commissioned on Thursday 3 September under the title *The Crooked Smile* (although Cartmel and Nathan-Turner always referred to it as *The Happiness Patrol*), with a target delivery date of Wednesday 30. Curry was given



various notes on the new companion, Ace; Cartmel stressed how he wanted to develop the Doctor/Ace relationship throughout the series. Originally, Curry had conceived the serial as taking place over a period of several weeks during which the Doctor toppled Helen A's regime – but developing the scripts for recording in the confinements of a television studio led to the idea of having events take place over one single night. In turn, this inspired a moody, blues-inflected soundtrack in place of muzak. In the early stages, Curry had the idea that Helen A's victims would be held in an arcade containing hundreds of fruit machines, which they would have to play until their execution order came through.

When the go-ahead for *Doctor Who's* silver anniversary series was given in late September 1987, *The Crooked Smile* was one of the first serials to be commissioned. Part One, delivered on Wednesday 23 September, was deemed suitable, and scripts for Parts Two and Three were commissioned on Wednesday 30 for delivery by Saturday 5 December and Tuesday 5 January 1988 respectively. The title *The Crooked Smile* was abandoned around October, when producer John Nathan-Turner agreed that *The Happiness Patrol* was a far better title; *The Crooked Smile* was to have appeared in the programme as the title of a killjoy

publication carried by the character Silas P, but this was later changed to *The Grief*.

During November, Cartmel arranged for Curry and fellow writer Ben Aaronovitch to meet Sophie Aldred to discuss the character of Ace. Curry had also been commissioned to write an episode of the Thames police series *The Bill* which he drafted between the first two episodes of his *Doctor Who* serial.

Curry delivered Part Two on Wednesday 9 December, and set to work on the final instalment over the Christmas period. At this point, Curry realised that Helen A's regime might be on the verge of collapse prior to the Doctor's arrival – and he wrote Part Three with this idea in mind, later backtracking and restructuring Parts One and Two to make the Doctor a catalyst for events. In the early drafts, the scenes in the Forum required the Doctor and Ace to entertain people or die, an aspect inspired by Curry's memory of the music hall sequences in the Tom Baker serial *The Talons of Weng-Chiang* [1977 – see Volume 26]. Cartmel asked to have this removed, thinking it too similar to the climax of *The Greatest Show in the Galaxy*, also then in development. Part Three was finally delivered on Monday 15 February. The phrase “happiness will prevail” was

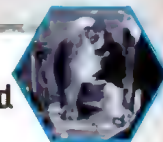
developed by Cartmel and Curry from the mantra “confidence is high” in the 1983 Cold War science-fiction film *WarGames*.

The rehearsal script for Part One of *The Happiness Patrol* opened with a shot of Terra Alpha, Curry noting that: ‘This shot is to ESTABLISH that the story isn't taking place on Earth, so the colours of the planet or its configuration of satellites, should be distinctly un-Earthlike.’ The ‘bluesy street’ setting was ‘dark, moody urban... not particularly alien. Neon signs, fire escapes, etc should give a jazz or blues feel.’ The Forum square in which the TARDIS landed was typical of Terra Alpha: ‘The architecture and colours are deliberately reminiscent of mid-20th century suburban Earth, with pastel colours, sweeping curves, abstract shapes and rather old fashioned “futuristic” design. It is spotlessly clean and, despite the bright colours, rather depressing.’

In the opening scenes, Silas P removed his ‘drab grey raincoat’ to reveal ‘a pale blue jogging suit. It is decorated with a large “P” and two brightly coloured badges.’ The members of the Happiness Patrol led by Daisy K were described as ‘young women, dressed like futuristic American cheerleaders. They carry “fun guns”, bulbous plastic red and yellow machine guns, with smile emblems embossed on their round magazines (however the guns are fully operational, fire real bullets, and make real machine gun sounds).’ Originally, when confronting the Doctor and Ace, Daisy K was to blast the TARDIS' light, prompting the Doctor to comment: “Not to worry. I've been meaning to

Connections: Large and placid

▶ In Part One, the Doctor's mention of the Brigadier having met a triceratops in the London Underground is a reference to *Invasion of the Dinosaurs* [1974 – see Volume 21], where the Brig holds off the dinosaur with a flare.



Left:
The Pipe
People
are ready
for action.



Connections: No nicknames!

► The Doctor mentions that his nickname at college was "Theta Sigma". This was established in *The Armageddon Factor* [1979 – see Volume 30] when the Doctor met Drax again, a contemporary from his college days on Gallifrey.



change that bulb for ages." Daisy K had Sophie S offer a large box of chocolates to the pair; the hungry Ace picked one out at once, but the Doctor said he was no good at choosing. Concerning their badges, the Doctor said that Ace's were talent awards for tap dancing, car maintenance and her comedy act. Needing a badge himself, the Doctor donned Ace's

jacket, displaying one "given to me by the Stroathans of the globular cluster of Storaz."

Helen A made her address on a 'fifties-style television', saying that: "Rural areas are now enjoying a life of peace and harmony and the killjoys hiding in the cities do not have the chance to stay unhappy for long." Fifi was 'a small, evil-looking creature, reminiscent of a particularly nasty alien ferret. She has glowing eyes'; in Part Three, the Doctor commented that he met a Stigorax like Fifi when he visited Birmingham in the Dark Ages. Trevor Sigma was 'a small, grey, bureaucratic-looking man carrying a clipboard', while Earl Sigma was 'wearing bluesy clothes and shades... playing bluesy music on a trumpet'. When a Happiness Patrol vehicle approached, its horn playing 'a noisy, imbecilic tune', Earl quickly removed his shades, put on a bright hat, and started playing an up-tempo tune. Upon meeting the Doctor, Earl called himself a "travelling musician".

Helen A's executioner, the fearsome Kandy Man, was 'humanoid but not human. He is actually composed of sweet substances (with a robotic skeleton, completely unseen, deep



inside his synthetic body). He is chubby and jolly looking, but at the same time elegant and sinister. The colour of his skin, lips etc should suggest sweets and sugar confections rather than human flesh. He is tall and powerful. He wears a white lab coat, a bow-tie and red framed movie star glasses – these and other articles of his apparel (the pens in his pocket etc) are also made of candy.' After chasing Trevor Sigma out of his domain, the Kandy Man 'suavely removes his sunglasses and takes a bite out of them' – and, after triggering the execution, 'takes a gingerbread man out of a jar and bites its head off'. Chopping ingredients in another scene, the Kandy Man sliced his own thumb off... but then casually stuck it back on again. When the Kandy Man smiled, his 'teeth are black'.

The Kandy Kitchen 'looks as if Heath Robinson tried to design a cheerful dungeon and torture chamber... decorated with odd ornaments like plastic skulls and grinning jack-o-lantern pumpkins... two dentist-like chairs



(with straps) are situated in a corner. There is an elaborate lever mechanism in the best, outrageous, Heath Robinson manner along one wall – when the lever is thrown it triggers off something which triggers off something else etc, eventually activating some mechanism on the big pipes. There is a kind of tube map above the lever which can light up to show activity in a system of underground pipes which connect to the Kandy Kitchen.’ When Helen A signalled an imminent execution, ‘a smiling skull on one of the shelves lights up’.

The prison area, which was originally called Arcadia, ‘looks like an amusement arcade’; here, the gloomy Harold V was playing a one-armed bandit beside a brightly coloured chute which the Doctor and Ace tumbled out of. Arcadia was presided over by a sweet-eating Warder who told Harold V to show the Doctor and Ace how to play Get Happy. The arcade games were confiscated from convicted killjoys who were not having enough fun

with them. The Doctor revealed that he had Ace’s tool kit hidden under his hat, and used this to work on a go-kart style driving game. When Harold V made a break for freedom, laser beams from a ‘space invaders’ machine cut him down. The Warder told the Doctor and Ace to play the go-kart machine; the objective of the game was to run over fleeing ‘killjoys’, and the Doctor bet the Warder 20 zolpighs that he could beat his record in 30 seconds. Using his umbrella as a starting crank, the Doctor started the game – which uprooted itself and drove out of the door, evading the laser beams. Moments later, Susan Q slid down the chute to collect a new Patrol recruit: Ace Sigma.

Left:
The Doctor grills the doorman for info.

Playing the blues

The victim originally wore black to face the firing squad, and Joseph C put on a brightly coloured cap to pronounce sentence (as did Daisy K at Susan Q’s execution in Part Two). Originally it was Ace who fixed the broken go-kart in the street, with the Doctor lending her a hand; when he approached Silas P, he asked for change in zolpighs for his game. On hearing Earl’s trumpet music, Susan Q said that she had kept one of her old blues 78s – a copy of post-war blues performer Big Joe Turner singing *Lucille* (one of the earliest Decca recordings, from 1940).

The Happiness Patrol Headquarters had ‘a fire station style pole’. Susan Q was to bring tap shoes, a snorkel, a telephone book, a musical triangle, masking tape and sandpaper as requested by Ace for her act; Ace then distracted Susan,

Connections: Paint job

► The TARDIS receives a bright pink makeover, but has been repainted in familiar blue by the story’s end. The TARDIS received a new lick of paint as recently as *Paradise Towers* [1987 – see Volume 43] after the Kangs’ wall scrawl was painted over.



THE HAP



Above:
Smile... it's
the Happiness
Patrol!

taped sandpaper to her hands and feet, and shinned up the pole.

In Part One, the thing watching Earl had 'glowing eyes'; in Part Two, this was revealed to be Wences, 'a small intelligent rodent-like creature'. In the pipes, Wulfric told the Doctor that the ducts lead to the Beet-domes – sugar beet processing plants. The Alphans had farmed every part of the planet; now that the eco-system had been destroyed, the natives had been forced into the pipes. In the street, Earl told the Doctor that the drones had been on

strike for four weeks; since there was now no sugar in the pipes, Wulfric's people were starving. When Helen A reprimanded Daisy K, she originally remarked, "You wouldn't like to be Daisy L again, would you?"

The script for Part Two included a lengthy scene in Helen A's suite, in which Ace told Helen A that she hated dancing and did not want to audition for the Happiness Patrol; Helen A thought Ace had come from Terra Beta or Omega, to spread dissent. Daisy K had found Susan

Q hidden in a Forum doorway – and Ace was taken, cuffed and gagged, through the bluesy street by Daisy K. Returning to Arcadia via the chute, Ace and Susan Q were confronted by an armed Priscilla P. At the end of Part Two, when doorman Ernest P commented that Daphne S had gone down badly, two guards dumped a body bag in a skip.

Part Two's dialogue between snipers Stan S and Sid S was originally very different. As scripted, Stan S complained how a film he'd seen the previous night had a happy ending, and how he missed enjoying a cry at the end. The film had featured one 'Sorella Sunbeam' destroying enemy satellites; as they levelled their weapons at the black-clad drones, Stan bemoaned the lack of male leads. The men argued, with Sid threatening to report Stan. When the Doctor was spotted, Stan knocked Sid's gun aside, saying that the Doctor was not a drone. Mounting the fire escape to join them, the Doctor recognised Sid's line, "Come to Momma," as a quote from the Sorella Sunbeam film – and said how he too liked a nice happy ending. The happy ending he liked is "where the old buddies who've fallen out realise they need each other after all and shake hands on it"; Sid and Stan shake hands, "And they

Connections: Up the Charlton!

▶ Ace points to one of her badges as being the logo of Charlton Athletic, a football team that played in the then First Division in the 1988/9 season. *Silver Nemesis* [1988 – see Volume 45], originally intended to be broadcast before *The Happiness Patrol* (and recorded first),

establishes Ace's credentials as a Charlton fan.



decide they don't want anything more to do with guns," said the Doctor, throwing the weapons off the fire escape, "and finally they say goodbye to the mysterious stranger." Originally, Priscilla P halted the audience queue at the Forum and made sure they laughed at a joke ("What's the definition of a polygon? A dead parrot!").

The Pipe People

In Part Three, Ernest P indicated to the Doctor that after the show Helen A congratulated the successful candidates... but that "none of the candidates will be successful!" After the happicar was stolen by the Doctor, Earl, Ace and Susan Q, the former patrol member said they were near Arcadia. The Doctor said that Helen A misunderstood human psychology; happiness came from 'inside', like Earl's music. Their first attack would be on Arcadia. There was also then a discussion between the Doctor and Ace about the aesthetics of Ace's Nitro-9 explosions. In the closing scene, Ace was originally keen to go after Joseph C and Gilbert M, but Susan Q explained it was really the Kandy Man who was dangerous. The procession of black-suited Drones was 'reminiscent of a New Orleans funeral'. The news announcements were originally



longer ("You'll be pleased to know that Helen A has asked Happiness Patrol Section B to restore harmony and they have responded with a smile," for example). Gilbert M was to drive around in a 'happicar, playing ice cream van music'. At Arcadia, Daisy K was held under guard by Priscilla P when Helen A arrived to hear that other members of the Happiness Patrol section had left with the drones to put the sugar factories out of action. There was then an extended post-mortem of events over a cup of tea in Helen A's office. Priscilla P remained at Arcadia, ready for action – but she was overpowered at the chute by Susan Q and Earl. Following on from Fifi's demise was a scene between the Doctor, Ace and the Pipe People in which the Doctor said that they needed directions from a pipe pilot. When the Doctor and Ace find the Pipe People in the Kandy Kitchen, the Doctor consulted the wall chart and realised that the Kandy Man would not get far in the wake of citric, benzoic and salicylic acids. Entering the pipes again, the group were to find partially completed graffiti by a murdered killjoy reading, 'Give Peace A...'

Planning out the new series in January 1988, it was decided to open with *Nemesis of the Doctor* (eventually *Remembrance of the Daleks* [1988 – see page 48]), followed by *The Greatest Show in the Galaxy* [1988/9 – see Volume 45] and then the two three-parters – *Nemesis* (eventually *Silver Nemesis* [1988 – see Volume 45]) and *The Happiness Patrol* – which, as with *Delta and the Bannermen* and *Dragonfire* [1987 – see page 6] the previous year, would be made by the same team, one on location and the other

Connections: A Shaw Thing

▶ The Doctor's line, "The brandy of the damned" cribs a quote from playwright George Bernard Shaw's 1903 work *Man and Superman*. The actual quote is, "Music is the brandy of the damned." McCoy's Doctor had previously quoted Shaw in *Dragonfire* [1988 – see page 6].



Left:

The Doctor isn't sweet on what he finds in the Kandy Kitchen.

Connections: Spoonng around

► The Doctor plays a duet with Earl Sigma, lending his musical cutlery skills to Earl's harmonica. The Seventh Doctor had previously played the spoons in *Time and the Rani* [1987 – see Volume 43].



in studio. By April, Chris Clough, having handled the final six episodes of both the previous seasons, had been appointed to direct the two three-parters joining the production on Monday 11 at which point Cartmel was working on the scripts with Curry in between attending OB work on *Remembrance of the Daleks*. Clough was somewhat concerned about

how to handle the obvious Thatcher parody, since the BBC was going through a politically sensitive period; he decided not to spell out the parallels to either cast or crew. The designer was John Asbridge, who had collaborated with Clough on his two serials the previous season – as had costume designer Richard Croft (who had also worked, uncredited, on *Mawdryn Undead* [1983 – see Volume 36]). Former visual effects assistant Perry Braham became a full designer for these episodes. Make-up designer Dorka Nieradzik had worked on many serials since *The Leisure Hive* [1980 – see Volume 32].

By the time pre-production was underway on *The Happiness Patrol*, recording was underway on *Remembrance of the Daleks*. Andrew Cartmel performed rewrites on the script during the second week of April while on location at St John's School. It was now that the team heard that they could not afford to build the set of Arcadia.

The first production meeting was held on Monday 25 April at the home of production assistant Jane Wellesley. Present were Clough, Nathan-Turner, Asbridge, Croft and Nieradzik.

Curry's scripts suggested that Terra Alpha would be very bright, like an American Technicolor musical of the

1950s – but Clough and Asbridge decided to present a more sinister, decaying environment, with flaking paintwork on seedy Venetian-style streets. Video effects designer Dave Chapman suggested recording the street scenes at night in Portmeirion, an Italianate village in North Wales which had been used for *The Masque of Mandragora* [1976 – see Volume 25]. To add to the notion of decay, Clough wanted to make the members of the Happiness Patrol slightly older, dolled up in inappropriately young outfits (the exception being Susan Q who remained nearer Ace's age). There was some debate about the end of the serial: Curry preferred a stark conclusion, with Helen A crying over the injured Fifi, but both Clough and Nathan-Turner wanted an upbeat final scene, with the heroes walking off into a sunset.

Cartmel and Curry worked on further rewrites throughout April. The idea of Arcadia had been deemed impractical due to the cost of hiring so many fruit machines, and so Cartmel replaced it with a 'waiting zone' which could be erected cheaply on any of the street sets and required only one fruit machine; the

Right:

The Doctor steals a vehicle.



role of the warder was given to Priscilla P, and the go-kart game became a small Happiness Patrol vehicle. The interview between Ace and Helen A was dropped from Part Two to be replaced by a scene in which Ace is taken to a new Waiting Zone.

Earl became a psychology student, and his dialogue was amended to include his professional observations; two scenes in which he and the Doctor met Trevor Sigma in Part Two were compressed into one, losing dialogue in which Trevor discussed the Kandy Man ("humanoid marshmallow mutant, confectioner and state executioner"). The snipers were rechristened David S and Alex S. Part Three's pipe sequences were rewritten so that a 'C' from Earl's harmonica (changed from his original trumpet) brings the crystallised sugar down on Fifi (here, there was a reference to a paper on resonance delivered in 1677 by the English mathematician Dr John Wallis, a founder of the Royal Society).

Happiness Patrol HQ

Since it had been decided that the fireman's pole would not be part of the Happiness Patrol HQ set, a short scene showing the guards being mobilised by sliding down the pole was dropped from early in Part Three, and Ace's method of escape was changed so that Susan Q now knowingly left her the key. Two scenes showing the defeated Helen A at Happiness Patrol HQ following the departure of the shuttle were joined together, removing Helen A pulling a gun on Daisy K just as the Doctor slid into the room down the pole. To replace a street scene showing Helen A hearing a trumpet melody to replace the piped muzak, an extra scene now had Earl playing the blues.

TONIGHT AT THE FORUM



ACE SIGMA
IN
THE

GRAND HAPPINESS
PATROL
AUDITIONS



Scripts were sent out to prospective cast members. First choice for the role of Helen A was RSC actress Patricia Routledge who was approached on Friday 29 April; the second choice was Jill Bennett, with eventual winner Sheila Hancock being approached on Tuesday 31 May. Hancock was suggested by Nathan-Turner, who had worked with her at Drury Lane some 15 years earlier; her television career included *The Rag Trade* and *The Bed-Sit Girl*. The role of Susan Q was offered to Rosalind Ayres on Monday 9 May, then Prunella Ransome; ultimately it went to Lesley Dunlop, who had played Norna in *Frontios* [1984 – see Volume 38]. Dunlop was married to Christopher Guard, who had enjoyed his work on *The Greatest Show in the Galaxy* a few months before. Also returning to the show was John Normington, who had played Morgus in *The Caves of Androzani* [1984 – see Volume 39]; his role as Trevor Sigma allowed him to work on television with his good friend Harold Innocent, cast as Gilbert M.

Rachel Bell, playing Priscilla P, had just finished in the BBC sitcom *Dear John*, and knew Sylvester McCoy from her days with the Ken Campbell Roadshow.

Above:
Ace is top
of the bill.



Above:
Susan Q and
Earl Sigma,
ready to fight
happiness.

Cast as Daisy K was Georgina Hale, then a regular in the ITV daytime soap *Gems*. She had really wanted to play Helen A and told John Nathan-Turner this in the canteen; Nathan-Turner tactfully explained that she was not suitable as he wanted a more mature actress. Singer Richard D Sharp, who had toured the world in musicals, was cast as Earl after being introduced to Nathan-Turner by Ricco Ross who had been in *The Greatest Show in the Galaxy*. Mary Healey, who played the Killjoy at the start of Part One, was the wife of Morgan Deare, who had been in *Delta and the Bannermen*. One of the snipers was played by Mark Carroll, an extra in *Time and the Rani*, while the Forum Doorman was Tim Scott, whom Clough had used as Chima in *Delta and the Bannermen*. After considering having the Pipe People played by puppets (allowing Ace to carry one of them in her rucksack), Clough cast child actors instead; Philip Neve, who played Wences, was a *Doctor Who* fan.

Although hampered by the asbestos scare at BBC Television Centre which had nearly caused the complete cancellation of *The Greatest Show in the Galaxy*, *Silver Nemesis* finished recording on schedule in early July – after which Sylvester McCoy and Sophie Aldred were afforded a week's break from the show.

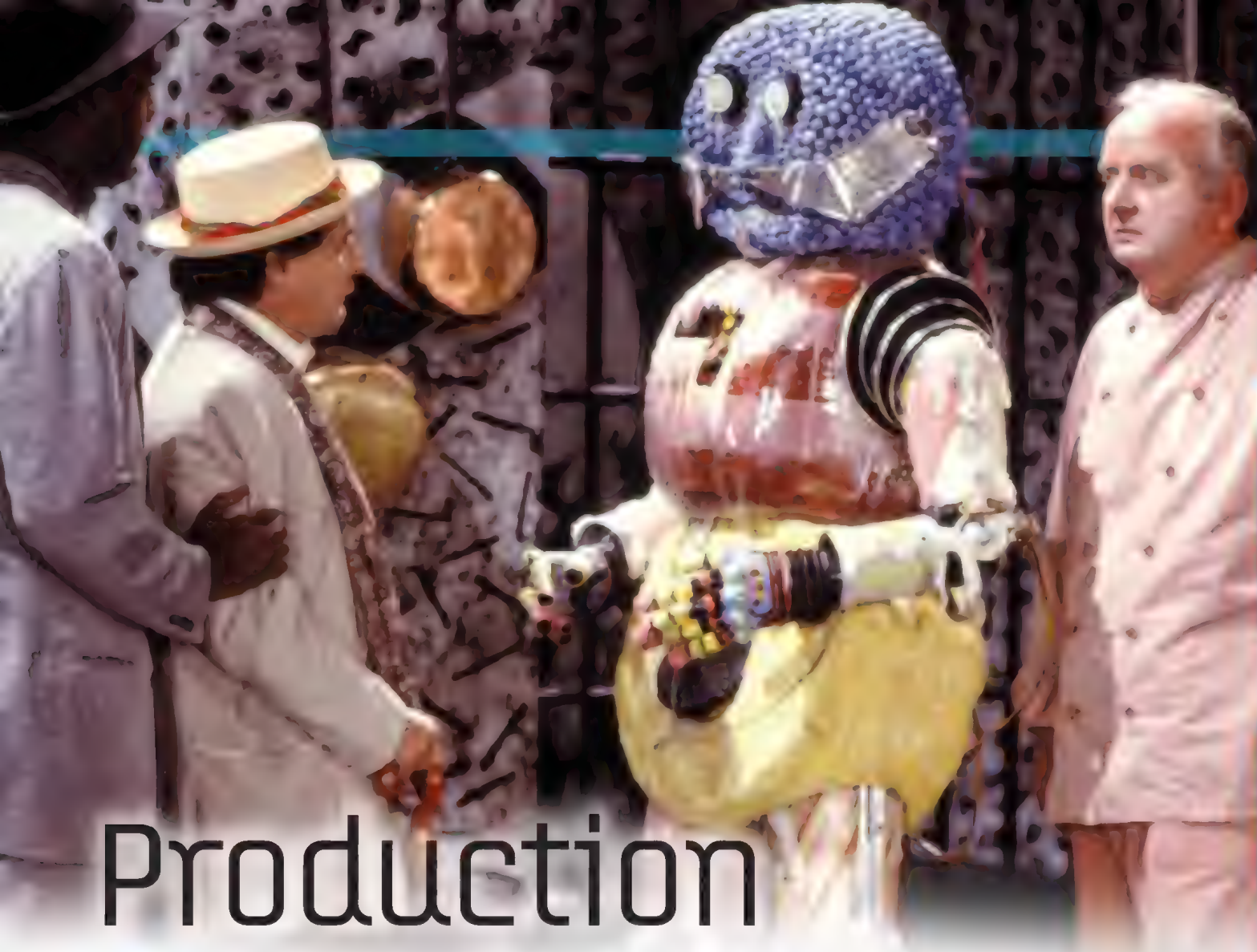
Over the weekend of Saturday 9 and Sunday 10 July, McCoy made his first UK convention appearance alongside Aldred at FalCon 3 in Bath.

The readthrough for *The Happiness Patrol* was held on Thursday 14 July at Room 503 of the BBC's Acton Rehearsal Rooms, with rehearsals starting the next day. There was a happy atmosphere on the serial, with Innocent keeping everyone laughing; Dunlop became good friends with Aldred. Unaware of Curry and Cartmel's original intentions, Hancock realised that Helen A was a parody of Thatcher, and decided to play the part as such.

Playing the harmonica

During rehearsals, it transpired that Richard D Sharp could not play the trumpet and it was decided that to overcome this problem, Earl's trumpet would become a harmonica which he would mime playing, and that a harmonica score would later be overlaid – this being easier to dub than the precise finger movements of a trumpet. Sylvester McCoy offered to teach Sophie Aldred how to play the spoons for the serial.

On Friday 22 July, a photographic session was held in Television Centre's Photo Studios at 3pm for shots of Hancock and Normington; in full make-up, Hancock posed with the Fifi puppet for the album photographs seen in Part Two. The monochrome photo of Ace seen on the poster in Part Two had been taken during Aldred's sitting for a portrait of used in *Silver Nemesis* some weeks earlier. On Monday 25, the juveniles playing Wulfric and Wences attended a dental fitting at Haynes and Kulp consultants, who also fashioned the metal teeth for the Kandy Man costume. ■



Production

Recording for *The Happiness Patrol* began on Tuesday 26 July in Studio TC3 at Television Centre (advanced by a day from the planned Studio 6). Chris Clough felt restricted in studio, the closed-in 'outdoor' sets comprising the square and some streets offering few camera angles. His original intention was to shoot the serial in a film noir style reminiscent of the 1949 film *The Third Man*, in which none of the shots were on a flat plane; this fitted in with Curry and Cartmel's American 'mean streets' feel, which had been reflected in shadowy lighting and various costume elements. Clough had mounts made to tilt the cameras, but during camera rehearsals Nathan-Turner thought the finished result too disorientating and the idea was

abandoned. Another restriction on Clough was continual multi-camera recording, since he knew that shot-by-shot working would have been more effective. Nathan-Turner was disappointed that in their attempts to make Terra Alpha look tacky, the dirtied-down sets looked cheap.

Two special vehicles were custom-built for use in *The Happiness Patrol* by Bootsy and Ferret, two heavily tattooed Hell's Angels from Dorset who had made Nord's bike for *The Greatest Show in the Galaxy*. Both the two-man Happiness Patrol car and the go-kart in the Waiting Zone were fitted with special petrol tanks, which meant that they only held one pint of petrol in the recording studio; theatrical masks were fitted to the patrol car. The vehicles were popular with the cast; Sylvester McCoy and Sophie Aldred

Above:
The Kandy Man
and Gilbert M
confront the
Doctor and
Earl Sigma.



Above:
A lovely snap
of Helen A
with her
beloved Fifi.

enjoyed driving around the studio in the go-kart.

Recording ran from 2pm to 6pm and then 7.30pm to 10pm, beginning with the Part One street scenes outside the Kandy Kitchen and continuing with street scenes for Part Two, Forum square scenes for Part Three, and 'bluesy street' scenes for Part One. The Patrol members were made up to look as if they were past their best, with Fuller's Earth giving a 'cracked' look to their make-up; Georgina Hale discovered that her blusher did not come off at the end of the first day's recording, and Dorka Nieradzik was asked to alter it. The aluminium and fibreglass fun guns were designed by visual effects assistant Paul McGuinness, and reused mechanisms from the weapons in *Silver Nemesis*.

Next the cameras were moved to the Forum square set, with the 1986 TARDIS prop being painted pink during the course of recording; here, Nathan-Turner asked Cartmel to slightly revise the Doctor and Ace's arrival. The scenes in Waiting Zone 1 were recorded next, followed by more go-kart sequences for Part One and the recapture of Ace. Considerable delays meant that many of these later street scenes were held over to the next day.

Recording began at 10.30am on Wednesday 27, picking up the postponed street scenes. This was the first day that the Pipe People were required in studio; eight youngsters wore masks made by freelancer Susan Moore. Nieradzik had originally planned to use mice half-masks left over from a BBC version of *Alice in Wonderland*, but Moore took casts of Neve and Ryan Freedman to fashion a rodent-like face with albino eyes; the juveniles were bothered by the summer heat and had to be kept cool with plastic fans between takes. Scenes of Ace's recapture in Part One, plus the drones' demonstration, Fifi entering the pipes and the snipers in Part Two were taped; the snipers' guns, requested late in the day, were assembled using fittings from a DIY plumbing store.

Fifi the Stigorax

Early in production, Susan Moore and Stephen Mansfield had been contacted regarding Helen A's pet, Fifi the Stigorax; the character concerned both producer John Nathan-Turner and director Chris Clough, neither of whom wanted the resulting creature to look silly. It was decided to make Fifi as a puppet, after an original idea to have an actor inside Fifi was abandoned. Nathan-Turner wanted a creature about the size of a cat, but this was too small to animate practically. Fifi emerged as a cross between a rat and a dog, with the original rather vicious design being toned down slightly. Three Fifis were built in all; the main one was a versatile puppet operated by three puppeteers including Moore and Mansfield, who would either be off-camera or matted out in post-production. The second Fifi was a hand-operated puppet built for shots such as the Stigorax being fed into the pipes in Part Two. A third

version scuttled along in the Part Three pipe scenes; this was a static body pulled on a wire, with a mechanism on its underside moving the four legs on rods. Fifi was a major point of attraction for the cast and crew, with Rachel Bell's children getting to meet her when they visited the studio one day.

Continuing work on Wednesday 27, many of the Part Two scenes around the Forum square followed, through to Ace's abortive escape at the start of Part Three; scenes set in Waiting Zone 2 were recorded next. Towards the end of the day, Sheila Hancock performed her only scene in this session: Helen A's escape attempt and subsequent heartbreak at seeing Fifi. Here, Hancock – who hated dogs – summoned up real tears. The actress considered how Margaret Thatcher tried to make harsh measures sound positive in her speeches.

Thursday 28 began with numerous scenes delayed from the Wednesday, including several in the Forum square – with Earl, Susan Q and the Pipe People walking off into the sunrise in the enforced happy ending. Work continued with the Part Three street scenes showing the

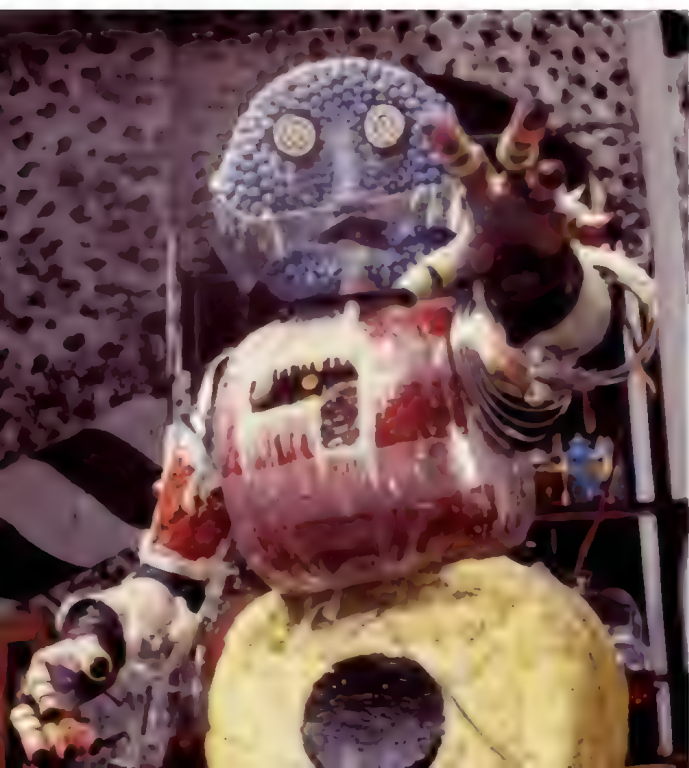
revolution taking hold. With the material in the streets and Forum square completed, Clough's team pressed ahead with the pipe sequences, having realised that the scenes set in the execution yard would have to be abandoned until the next recording to avoid an expensive overrun; shots of Fifi in the pipe for Part Three were also abandoned.

David John Pope appeared briefly as the Kandy Man for the shots of the fugitive executioner in the pipe for Part Three.

Wanting the Kandy Man to look robotic, producer John Nathan-Turner and director Chris Clough opted for a full costume approach. Picking up on the notion of a man made of sweets, Dorka Nieradzick came up with an image akin to the Michelin man, complete with striped shirt and bow tie. It was planned that the Kandy Man's robotic nature would be emphasised by rotating eyes, flashing lights, metallic teeth and a clear tube pumping red lubricant around the body. The costume was constructed by freelancer Robert Allsopp, with electronic elements provided by Mike Kelt of Artem. It fitted together like a suit of armour; the head was made of pith balls with a latex and polyurethane foam face; blue was selected as the 'least human' colour, and the notion of candyfloss hair was dropped. The main chest, made in two fibreglass halves, resembled a humbug. The hip section was made of foam rubber; the arms and legs were fibreglass tubes akin to sticks of rock, while the feet were foam 'marshmallows'. The finished version took around five weeks to construct; Dorka Nieradzick rejected the original hands, thinking they looked like rubber gloves. Cast after a

Connections: Timeless tune

▶ The Doctor croons a few lines of the song *As Time Goes By*, written in 1931 by Herman Hupfield. The song was made famous by the 1942 movie *Casablanca* when it was played by pianist Sam (played by Dooley Wilson).



Left:
If anyone can,
the Kandy
Man can...

chance meeting with the show's production manager Gary Downie on the science-fiction series *Star Cops*, actor David John Pope viewed playing a *Doctor Who* monster as a mark of kudos. The uncomfortable costume took 45 minutes for Pope to don, with the fibreglass tubes cutting into his arms and legs; he could see out through a fine mesh under the rotating eyes, and was just about able to eat when food was brought to him in studio. The costume also had a microphone to modulate Pope's voice, although it also picked up other actors on occasion.

Run-down crew

Rescheduling to this first recording had forced McCoy to cancel an appearance at Timecon 88 in San Jose over the weekend of Friday 29 to Sunday 31 July; instead he joined 'Sophie Aldridge' (as she was billed) at an event in Covent Garden to raise money for the Terrance Higgins Trust. Working behind a counter dressed as the Doctor, McCoy found himself stopped for a brief interview with a camera crew from *The Clothes Show* who thought he was wearing his own clothes. Rehearsals recommenced on Monday 1 August – when Hancock told Nathan-Turner that her husband, actor John Thaw, had looked at Clough's revised schedule and declared that it would be impossible to finish on time.

A tired and run-down crew assembled in Studio TC8 for the final recording session of the 1988 series on Wednesday 10 August; recording ran from 2.30pm to 6pm and 7.30pm to 10pm both days. The first sequences recorded were shots of Helen A's appearances on the games machine at the Waiting Zones. The Part One scenes in Helen A's suite were recorded next; the set incorporated



a colour monitor screen to play back previously recorded sequences such as the 'routine disappearance'. Scenes showing the Pipe People in the Kandy Kitchen for Part Three were recorded next, followed by more scenes set in the Happiness Patrol HQ and Helen A's Suite through into Part Two. After this, two scenes of Ace exploring the Kandy Kitchen were taped for Part One, then all the remaining scenes in Happiness Patrol HQ and Helen A's Suite were completed.

The final day, Thursday 11, was largely devoted to all the scenes featuring the Kandy Man (a metallic mouth shield had been hurriedly added to Pope's Kandy Man costume when it was felt that his own mouth looked too obvious). The studio was visited that day by the novelist PD James, a member of the BBC Board of Governors, who met McCoy and Hancock and, despite protests from her escort, insisted on talking to Pope in his monster garb. The Kandy Kitchen scenes through to early in Part Two were taped, followed by the three scenes in the 'slide' of the doompipe. For Ace and Wences' slide in Part Two, production manager Gary



Downie asked Aldred to scream; thinking this inappropriate for her character, Aldred agreed to yell instead. For the shot of the Kandy Man's demise, Pope did attempt the slide once – but, when Pope's costume cut into him badly, McCoy stepped in to insist that the shot should be obtained later with the empty costume. Part Two's aborted killing of Susan Q in the execution yard came next; the 'deadly fondant' was a food thickening agent with non-staining red dye. More scenes in the Kandy Kitchen for Part Two were then recorded, along with execution yard scenes for Part Three. The remaining Kandy Kitchen scenes came next; with the finished design of the Kandy Man in mind, Ace would now call him a "pimplehead" rather than the scripted "bilgebag". The execution yard scenes for

Part One came next, with long-time bit-part player Cy Town as the victim; Town was submerged in a tank of the fondant gunge first and then placed under the execution tube. The scene showing Gilbert M and Joseph C surveying the Kandy Man's skeleton (a tubular structure made by McGuiness) was next. Taping ended with shots of debris falling on Fifi in the tunnel. As the end-of-season party began, visual effects cleared up the goo on the execution yard set and indulged in a water fight. Neither McCoy or Aldred was pleased with *The Happiness Patrol*; both felt that the creation of the planet in the studio failed to work, and Aldred thought the narrative did her character no good.

With recording completed, a farewell party was held for John Nathan-Turner who was now sure that he was leaving the series as producer... Unfortunately, the BBC did not wish to option any of his other projects. Peter Cregeen, head of drama, arranged a meeting with the producer and informed him that he would like him to remain on *Doctor Who*. With the 1989 series due to start scheduling and no producer in place, Nathan-Turner reluctantly agreed to remain at the show's helm for another year. This was a bitter blow since one of the new projects which Nathan-Turner and Cartmel had devised had come close to production, but an existing series – which had been cancelled because of low ratings – was given a second chance at the last moment and his project was deferred by a year. ■

Left:
Crime writer
PD James visits
the set of
*The Happiness
Patrol*.

PRODUCTION

Tue 26 Jul 88 Television Centre
Studio 3: Street Outside Kandy Kitchen;
Street; Forum Square; Bluesy Street;
Street with Fire Escape; Waiting Zone 1;
Alcove in Forum Square;
Second Street

Wed 27 Jul 88 Television Centre
Studio 3: Street with Fire Escape; Street
Outside Kandy Kitchen; Street; Bluesy
Street; Street Outside Forum; Forum
Square; Second Street; Waiting Zone 2
Thu 28 Jul 88 Television Centre Studio 3:
Forum Square; Pipes

Wed 10 Aug 88 Television Centre
Studio 8: Helen A screen inserts;
Helen A's Suite; Kandy Kitchen;
Happiness Patrol HQ
Thu 11 Aug 88 Television Centre Studio
8: Kandy Kitchen; Doompipe; Execution
Yard; Pipes

Post-production

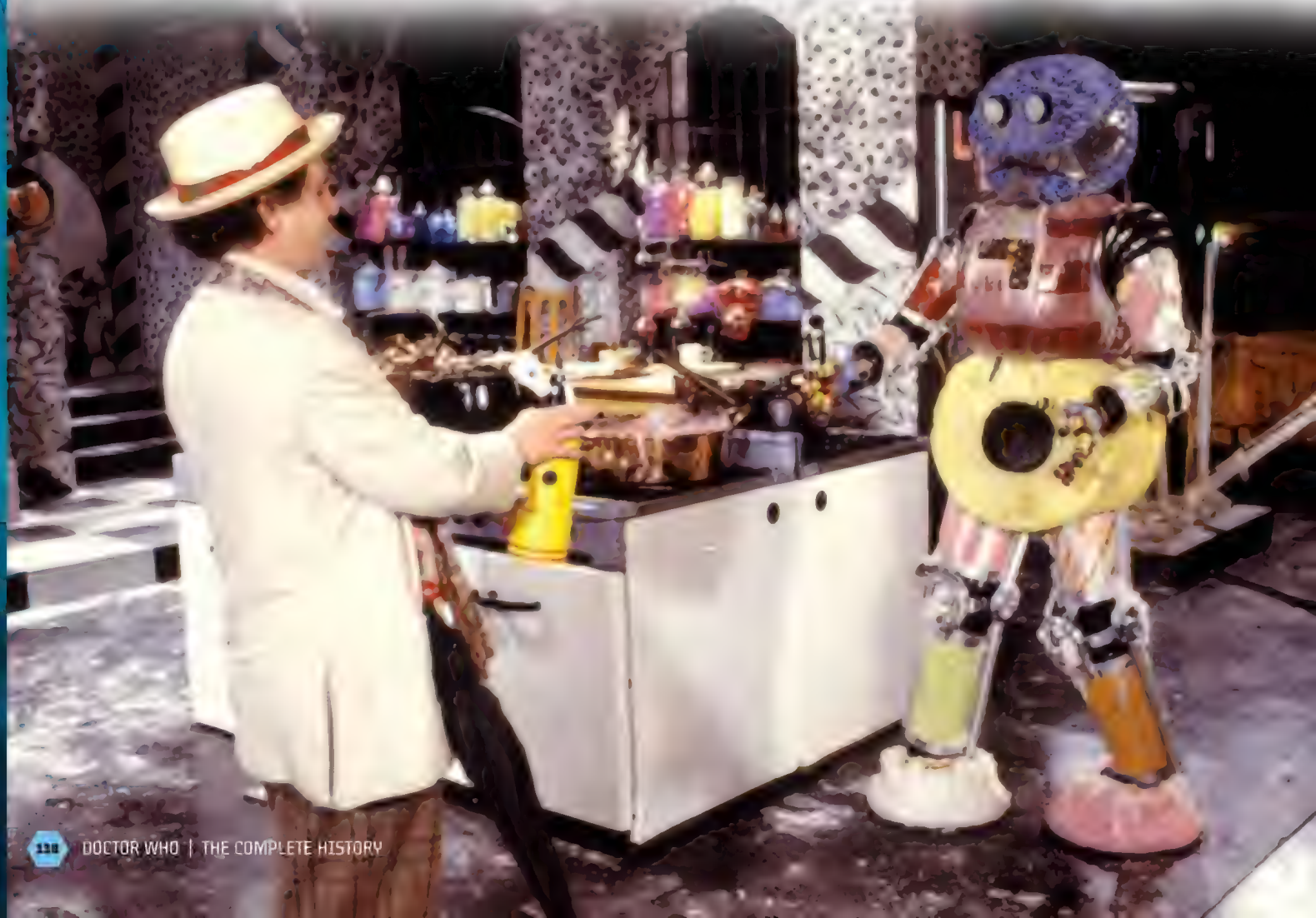
Effects work using the electronic paintbox took place over Saturday 13 and Sunday 14 August, a major part of which was to merge shots of the Kandy Kitchen set into a working miniature made by Perry Brahan which comprised a number of cogwheels and clear perspex pipe through which the red fondant was pumped. Other post-production work included the video effects of the games machine, the pink energy blast which kills Harold V and the appearance of Helen A on the games

machine screen. The only material not recorded in studio was the shot of Helen A's shuttle in Part Three, which had been filmed on 35mm at the Elstree backlot some weeks earlier as part of the model shoot for *Silver Nemesis*. The shuttle itself was made by Brahan from bits of *Star Wars* models.

Editing on the serial was originally scheduled for Thursday 18 August to Thursday 1 September, with the episodes to be dubbed on Thursday 22 and Friday 23 September (Part One), Thursday 6 and Friday 7 October (Part Two) and Thursday

Below:

The Kandy Man is about to get stuck.



20 and Friday 21 October (Part Three). The title sequence for the serial was added on Monday 12 September.

It was intended that *Doctor Who* would be broadcast on Wednesdays at 7.35pm from 7 September, but the following week the BBC's rescheduled coverage of the Seoul Olympics pushed the début back to 5 October. This in turn forced John Nathan-Turner to resequence the stories so that *Silver Nemesis* still commenced on 23 November, the day of the series' 25th anniversary – and so *The Happiness Patrol* moved up the running order from third to second when *The Greatest Show in the Galaxy* was dropped back. On Wednesday 7, Aldred dubbed two lines of dialogue for Parts One and Three; Fifi's growls came from the director Chris Clough himself.

The role of the Newscaster was not cast until mid-September, when Clough booked his wife, actress Annie Hulley, who recorded her speeches on Sunday 25 September.

Terra Alpha

Substantial cuts were made to all three episodes in editing. Part One originally ran to 34 minutes, with a second edit running to 24'09" without credits; the third edit was broadcast. In Part One, the scene in which Helen A told Joseph C to watch her broadcast was dropped down the episode and replaced with Silas P being commended. When Ace asked the Doctor where they were, he replied, "Terra Alpha," and then asked about her remark concerning "lift music". On smelling something while talking to Trevor Sigma, Ace remarked that she was starving and wandered off; this led to a scene in which Ace entered the deserted Kandy Kitchen and observed, "Well weird!" while the Doctor talked to Trevor. The



Above: Joseph C doesn't have a lot to smile about.

next two scenes were also cut: the Doctor learned from Trevor that enquiries about his work must be referred to Galactic Centre, and bid Trevor goodbye since Ace was probably in danger; the Doctor then entered the Kandy Kitchen just in time to prevent Ace from pulling a lever – and stopped her eating anything, too, sensing that something was watching them from beneath a manhole cover. Later, when the Doctor and Ace entered the decorated execution yard, the Doctor told Ace that they don't crash parties like this, noting the sweet substance in the pipe. The next scene in the Kandy Kitchen had Trevor explaining to Gilbert M that he had "thrilling" extra paperwork; Trevor wanted to interview "a certain person". Gilbert said that 'he' was becoming increasingly difficult to handle – but this was overheard by the Kandy Man, who entered and scared Trevor away, saying he didn't give interviews. Helen A's broadcast was trimmed to remove her quashing rumours about disappearances. A scene in which the Kandy Man sliced off his own thumb was dropped, as was Helen A espousing family

Connections: Teen memory

When Ace recalls a sad song about a woman killed on a railway track recovering the ring given to her by her boyfriend,

this was *Teen Angel*, a 1960 hit for Mark Dinning.



values to Harold V, and Susan Q's arrival at the Waiting Zone to collect Ace Sigma for her Happiness Patrol audition after the Doctor and Ace escaped. A long scene in Helen A's suite in which Daisy K was reprimanded for the escape of the Doctor and Ace was removed. In a scene where Susan Q escorted Ace along a street, the pair heard

Earl's blues harmonica - and Susan Q admitted that she wanted to listen rather than arrest him, having had a collection of blues 78s from Earth which she had to destroy; she kept one, causing her demotion from Susan L.

Cut scenes

Part Two originally overran to 29'36". The first scene, a direct continuation from the Part One cliffhanger, was dropped; here, Gilbert M and the Kandy Man bickered about a pan which was boiling over, allowing the Doctor to slip into the manhole. Inside the pipes, the Doctor found that Earl had not followed him - and was forced to return to the Kandy Kitchen, where Earl had been strapped into a chair. The start of the next Kandy Kitchen scene was cut, losing shots of Gilbert M preparing the new formula; the beginning of Daisy K reporting Ace's escape was also removed. The conversation between the snipers about how it was becoming easier to pull the trigger was removed, as was a short scene of Helen A ordering the palace sealed. The scene where the Doctor arrived at the former Waiting Zone near the Forum was excised; the doorman told him that he needed a permit to hide there, and the Doctor confirmed that this was where candidates for the Happiness Patrol were

tested. The end of the scene where Gilbert M surveyed the immobile Kandy Man was trimmed. Part Two's final scene - Ace and Susan Q being informed by Daisy K that it was "showtime" soon - was dropped back to begin Part Three.

Part Three originally ran to 27'23", going through two further edits before transmission. The start of Part Three was removed; continuing from the cliffhanger in the street, this had the Happiness Patrol attacked by a sniper. Daisy K ordered Lucy O and Jane M to give covering fire while she ran and hid; Susan Q and Ace made a bid for freedom, but chose the same hiding place as Daisy K, who recaptured them. The next scene, a short piece of dialogue in which Susan Q briefed Ace on her performance ("use your dimples") was cut. The end of the scene in which Helen A watched the drones on the screen was excised; here, Helen A ordered executions for the drones and switched to an inane happy show to lift her spirits. Another scene in Helen A's suite was dropped, in which the ruler put Fifi on her leash for "walkies" and the Pipe People watched in

Right:

Death in the Waiting Zone.





terror from behind a grille. Susan Q getting the drop on Priscilla P was edited as was Gilbert M discovering the Pipe People in the kitchen. The scene where the Doctor met Earl at the Forum was trimmed, as was the start and end of the Happiness Patrol HQ scene where news came through of the factory's destruction. The Kandy Man's demise in the pipe ("Oh well, I gave it my best shot," he said as the fondant coursed towards him) was dropped because it had never been recorded to Clough's satisfaction. The opening episode captions were superimposed over a shot of the moody street in Part One, the Doctor and Earl's attempted escape in Part Two, and the Doctor knocking on the Forum hatch in Part Three.

For the incidental score, Dominic Glynn, who had worked on the series since 1986, provided just under 29 minutes of music, plus two minutes of *Muzak 1* and *Muzak 2*; the harmonica solos were played by Adam Burney, with Glynn writing the music to fit Sharp's performance, breathing and hand movements. Curry was delighted with the score, and amazed to hear that the same basic tune was used by Glynn for both the muzak and harmonica pieces. His work over, Clough told Nathan-Turner that he did not want to return for the next series; he had enjoyed himself, but the job was becoming repetitive.

Sound effects were provided by Dick Mills of the Radiophonic Workshop who was assigned to the serial in May 1988. ■

Above:

The Doctor and Ace bring a bit of sadness to Terra Alpha.

Publicity

Right:
Radio Times
coverage of
The Happiness
Patrol.

- ▶ Sylvester McCoy and Sophie Aldred were joined by Jon Pertwee for an item about *Doctor Who*'s 25th anniversary broadcast from the BBC's Pebble Mill Studios on Friday 28 October as part of *Daytime Live*. The following day, McCoy appeared as the Doctor at the Children's Carnival Fair to raise money for Great Ormond Street Children's Hospital.
- ▶ McCoy started hosting the demanding *What's Your Story?* live from Studio A, running four days a week from Monday 31 October to Thursday 10 November. The actor did more promotion for his new series on *Daytime Live* on Tuesday 1 November, and was delighted when over a million children called in, usually suggesting time-travel stories.



Helen A (Sheila Hancock), Joseph C (Ronald Fraser) and furry friend are less than happy with the Doctor's interference
BBC1, 7.35pm *Doctor Who*

- ▶ At Center Parcs near Nottingham, Sylvester McCoy featured on Saturday morning kids' show *Going Live!* on Saturday 5 November to promote the series – and also his BBC1 children's series *What's Your Story?* – between the broadcast of Parts One and Two.
- ▶ In *Radio Times* on Thursday 10 November, the billing for Part Three was accompanied by a black and white photograph of Helen A, Joseph C and Fifi.

Broadcast

- ▶ *The Happiness Patrol* was broadcast in stereo in the London region. The serial's poor slot against *Coronation Street* meant that ratings were low, with the audience size and appreciation down on *Remembrance of the Daleks*.
- ▶ Bassett Foods plc was displeased with the serial; following broadcast of Part Two, chairman and chief executive

HB 'Bev' Stokes complained to Nathan-Turner, claiming in a letter of Thursday 10 November that Bassett's trademarked character 'Bertie Bassett' – a man made from liquorice allsorts – was being used as an evil killer in the form of the Kandy Man. Stokes felt that the Kandy Man 'could cause significant confusion in the minds of the public with our own Bertie Bassett

character' and have a 'negative effect on the sale of our products'. He asked for a disclaimer on the remaining programmes and that the character should not be used again.

- ▶ The following Sunday's *News of the World* ran *Bertie Bassett Takes On Doctor Who* in which Stokes said he wanted something done to restore Bertie's honour. Nathan-Turner discussed the situation with Dorka Nieradzik, who formally denied any similarities on Friday 18 November. A week later, BBC Copyright refuted the charges, satisfied that there was no connection. Bassett's was, however, assured that the Kandy Man would no longer appear in the series.

- ▶ The *Guardian* covered the series' anniversary early with Maev Kennedy's

Jubilee spree for Doctor Who on Wednesday 16 November, while the same day Anne Spackman's *Earthlings welcome menacing Time Lord* in *The Guardian* and *The Sun's Time Travel is a Piece of Cake* showed Sylvester McCoy and Sophie Aldred at celebrations for the show on Tuesday 15.

- ▶ *The Happiness Patrol* was purchased by North America for broadcast in 1989, Canada, Australia, the United Arab Emirates, New Zealand and Germany (a dubbed version, *Die Macht der Fröhlichkeit- The Power of Happiness* - aired on RTL in August 1993).

- ▶ UK Gold broadcast *The Happiness Patrol* in December 1994, with compilation repeats from February 1995.

- ▶ Twenty-two years after its broadcast, *The Happiness Patrol* hit the headlines in February 2010, after Sylvester McCoy was reported in *The Guardian* saying that the series had an anti-Margaret Thatcher message during his time. Script editor Andrew Cartmel had, he said, assembled a team of "angry young writers" to sow dissent through the series' plots. This generated further media coverage, culminating with Cartmel's appearance on the 15 February edition of BBC Two's *Newsnight*.

Left:
He's such
a sweetie.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Wednesday 2 November 1988	7.35pm-8.00pm	BBC1	24'51"	5.3M (96th)	67
Part Two	Wednesday 9 November 1988	7.35pm-8.00pm	BBC1	24'48"	4.6M (104th)	65
Part Three	Wednesday 16 November 1988	7.35pm-8.00pm	BBC1	24'25"	5.3M (88th)	65

Merchandise

Right:
Novelisation
cover by Alister
Pearson.

**Right and
far right:**
DVD and video
releases of
the story.

Basing the text on his rehearsal scripts (and so reinstating a lot of deleted material), Graeme Curry novelised the serial as a Target Books paperback, *Doctor Who – The Happiness Patrol*, issued in February 1990 as Book No. 146 in the Target Library with a cover by Alister Pearson. This was released as a BBC Audiobook in July 2009, read by Rula Lenska.

The Happiness Patrol was released on BBC Video in August 1997. *The Happiness Patrol* was released on 2|entertain's DVD box set *Ace Adventures* in May 2012. The special features were:

➤ **Commentary** with Sophie Aldred, Graeme Curry, Andrew Cartmel, Dominic Glynn and Chris Clough, moderated by Toby Hadoke

➤ **Happiness Will Prevail - The Making of The Happiness Patrol** featuring Andrew Cartmel, Graeme Curry, Chris Clough, Sophie Aldred and David John Pope

➤ **When Worlds Collide** – featuring Shaun Ley, Andrew Cartmel, Barry Letts, Terrance Dicks, Gareth Roberts, Steve O'Brien, Bob Baker and Graeme Curry

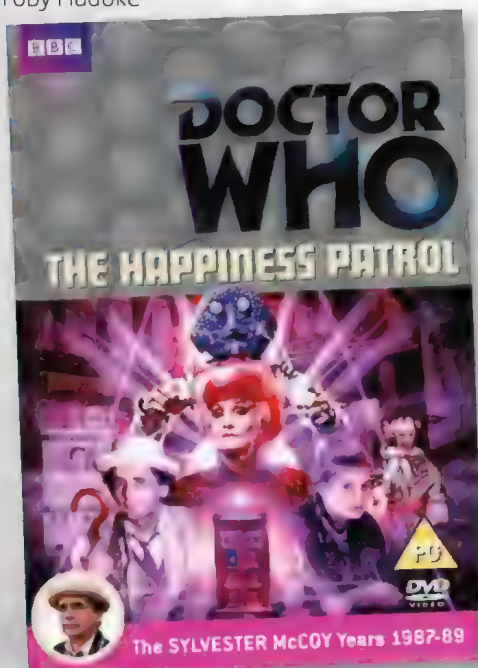
- **Deleted & Extended Scenes**
- **Isolated music score**
- **Photo gallery**
- **Radio Times listings**
- **Production subtitles**

In July 2013, issue 119 of the *Doctor Who – DVD Files* included *The Happiness Patrol*.

Music and sound effects from *The Happiness Patrol* were included on the BBC CD *Doctor Who: 30 Years at the Radiophonic*

Workshop, released by BBC Enterprises in July 1993. The track was *Execution Sequence*. A suite of music from the serial was also included on Silva Screen's 11-disc *Doctor Who: The 50th Anniversary Collection* (AKA *The TARDIS Edition*) in September/November 2014.

Metal miniatures of a Pipe Person and the Kandy Man were issued by Harlequin Miniatures in 1999. ■



Cast and credits

CAST

Sylvester McCoy The Doctor
Sophie Aldred Ace
 with
Sheila Hancock Helen A
Ronald Fraser Joseph C
Georgina Hale Daisy K
Rachel Bell Priscilla P
Harold Innocent Gilbert M
John Normington Trevor Sigma
Lesley Dunlop Susan Q
Richard D Sharp Earl Sigma
Tim Baker Harold V [1]
Jonathan Burn Silas P [1]
David John Pope Kandy Man¹
Mary Healey Killjoy [1]
Tim Scott Forum Doorman [2-3]²
Steve Swinscoe, Mark Carroll Snipers [2]³
Philip Neve Wences [2-3]
Ryan Freedman Wulfric [2-3]
Annie Hulley Newscaster [3]

¹ Billed as Kandyman in *Radio Times*

² Billed as Doorman in *Radio Times* for Part Two

³ *Radio Times* billed Steve Swinscoe as 'David S' and Mark Carroll as 'Alex S'

UNCREDITED

Julie Lawrence, June Easter, Carole Mudie, Angie Alaimo, Heather Downham, Olwyn Atkinson, Selina Gilbert Happiness Patrol (inc Lucy O, Jane M)
Cy Town Execution Victim (Harold L)
Chris Clough Voice of Fifi
Barrie Wilkinson Leading Drone
Lisa McHugh, Susan Raasay, Monique Briant, Bette Shaw, Lorna Roslyn, Debbie-Ann Greenwell, Daphne Self, Duncan Pettigrew, Ray Martin, James Cronin, Peter Kirkby, Fred Whitham, Cy Town, Ian Gillies Drones



Left:
Joseph C
and Helen A
make such a
happy couple.

Steven Martin, Charles Martin, Bilent Hassan, Lee Pearce Pipe People
Duncan Pettigrew Billposter

CREDITS

Written by Graeme Curry
 Theme Music Composed by Ron Grainer
 Incidental Music: Dominic Glynn
 Special Sound: Dick Mills
 Production Manager: Gary Downie
 Production Associate: June Collins
 Production Assistant: Jane Wellesley
 Assistant Floor Manager: Lynn Grant
 Visual Effects Designer: Perry Brahan
 Video Effects: Dave Chapman
 Vision Mixer: Shirley Coward
 Technical Co-Ordinator: Richard Wilson
 Camera Supervisors: Alec Wheal [Block One],
 Geoff Clark [Block Two]
 Videotape Editors: Hugh Parson, Malcolm Warner
 Properties Buyer: John Charles
 Lighting: Don Babbage
 Sound: Scott Talbott [1-3], Trevor Webster [3]
 Costume Designer: Richard Croft
 Make-Up Designer: Dorka Nieradzik
 Script Editor: Andrew Cartmel
 Graphic Designer: Oliver Elmes
 Designer: John Asbridge
 Producer: John Nathan-Turner
 Director: Chris Clough
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Profile

SHEILA HANCOCK

Helen A

Sheila Cameron Hancock was born in Blackgang, Isle of Wight, on 22 February 1933. Parents Enrico and Ivy (née Woodward) ran The Carpenters Arms pub in Kings Cross, London, where little Sheila sometimes performed playlets in the Ladies' Bar. Attending Dartford County Grammar School, Bexleyheath, she took leading roles in plays including *St Joan*.

Winning a scholarship to RADA, she combined studies with stage managing at Bromley Rep. Eight years in Rep followed at Oldham, West Kirby, Bournemouth and Torquay, returning to Bromley from 1955.

In summer Rep at Shanklin, Isle of Wight in 1954 she met actor Alec Ross and they married in 1955. Daughter Melanie (later Ellie-Jane Thaw) arrived in 1965.

Successfully switching to earthier variety comedy, Hancock toured with Frankie Howerd in *Tons of Money* (1956/7). Her

West End début came in *Breath of Spring* (1959, Duke of York's) and Joan Littlewood's Theatre Workshop production *Make Me an Offer* (1959) allowed Hancock to use her original Cockney accent. She successfully co-starred in Kenneth Williams' *One Over the Eight* (1961/2, Duke of York's).

TV sitcom *The Rag Trade* (1961/2) made her a household name as Carole Taylor. Subsequent sitcoms included *The Bed-Sit Girl* (1965/6) and *Mr Digby Darling* (1969-71). Rarely off TV screens, she fronted her own variety special *Simply Sheila* (1968).

She remained hot stage property, *Rattle of a Simple Man* (1962/3, Garrick) winning her the Variety Club award for Best Stage Actress. She even released novelty album *Putting out the Dustbin* (1962).

Film comedies *The Girl on the Boat* (1962), *Twice Round the Daffodills* (1962) and *Carry on Cleo* (1964) followed, as did the more serious *The Moon-Spinners* (1964), *Night Must Fall* (1964) and *The Anniversary* (1968).

Returning to dramatic roles, she was Tony-nominated for Broadway début *Entertaining Mr Sloane* (1965), also appearing in a 1968 TV production. She joined the Royal Court for *The Soldier's Fortune* (1967), and the Royal Shakespeare Company for *A Delicate Balance* (1969) and *All Over* (1972). Serious TV plays included anthologies *Detective* (1968) and *Menace* (1970/1973).

1971 brought tragedy, both parents passing and husband Alec dying from oesophageal cancer. More happily, she married actor John Thaw on Christmas Eve 1973, gaining stepdaughter Abigail and, in 1974, new daughter Joanna.

TV work included sitcom *Now, Take My Wife...* (1971) and her own series *But Seriously – It's Sheila Hancock* (1972/3). She was the subject of *This Is Your Life*, broadcast on 5 January 1977.

She starred in West End productions of *Annie* (1978/9, Victoria Palace) and *Sweeney*

Below:

As Carole Taylor in *The Rag Trade* in 1961.





Todd (1980, Theatre Royal), before returning to the RSC for plays including *The Winter's Tale* (1981/2) and *Titus Andronicus* (1981), also directing several touring productions. She acted in the National Theatre's *The Duchess of Malfi* (1985) and *The Cherry Orchard* (1985/6) and became their first female director with *The Critic* (1985/6). After recovering from breast cancer in the late 80s, she assumed the title role in *Prin* (1989, Lyric).

Television was less of a focus but included *Crown Court* (1980) and *Dramarama* (1985), with guest spots in *Bulman* (1985) and opposite husband John in *Home to Roost* (1985). Films included *The Wildcats of St Trinian's* (1980), *Hawks* (1988), *Buster* (1988) and *Three Men and a Little Lady* (1990).

1990s TV work ranged from monologue *Single Voices* (1990) to ITV sitcoms *Brighton Belles* (1993/4), *Gone to the Dogs* (1991) and *Gone to Seed* (1992), and costume drama *The Buccaneers* (1995).

The following decade she appeared in *EastEnders* (2000/1), sitcom *Bedtime*

(2001-3), comedy drama *Fortysomething* (2003), children's serial *Feather Boy* (2004) and *Bleak House* (2005).

Since John Thaw's death from oesophageal cancer in 2002, Hancock has shown her lighter side in comedies *The Catherine Tate Show* (2006) and *Toast of London* (2015), guesting on *Have I Got News For You* (2000), contributing to *Grumpy Old Women* (2006-8) and judging talent show *Over the Rainbow* (2010).

Other TV drama includes *New Tricks* (2007-11), *Remember Me* (2014) and *Delicious* (2016/17), with guest slots in *Hustle* (2012), *Casualty* (2016) and *Endeavour* (2017).

On stage she played colourful characters in *The Anniversary* (2005, Garrick), *Barking in Essex* (2013, Wyndham's) and *Grey Gardens* (2016, Southwark Playhouse). She won her first Olivier Award, at 73, for *Cabaret* (2006, Lyric). She assumed the title role in British film *Edie* (2017).

Hancock garnered an OBE in 1974, a CBE in 2011 and a Lifetime Achievement Award at the 2010 Women in Film and Television Awards.

She has written memoirs *Ramblings of an Actress* (1987), *The Two of Us* (2004) and *Just Me* (2008). ■

Below:

Sheila Hancock with Martin Kemp in *EastEnders* in 2000.



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STORIES 147-149

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